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Design Trust Chicago's Chicago Alfresco project includes vibrant art that "[attracts] patrons to local businesses and [encourages] owners to take care of the sidewalks in front of their storefronts," according to a project description.

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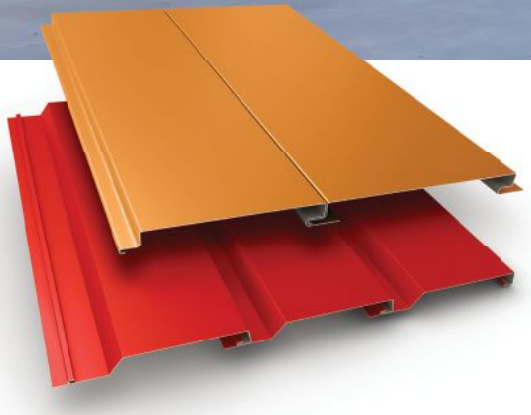

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Next Progressives: Allthatissolid

EDITED BY MADELEINE D'ANGELO

Firm leadership: Alex Chew, Danielle Wagner, Max Kuo

Locations: Los Angeles and Kuala Lumpur, Malaysia

Year founded: Incorporated in 2012.

Education: *Chew*: B.F.A in interior architecture from The Academy of Art University, M.Arch. from UCLA; *Kuo*: B.A. in art and M.Arch. from UCLA; *Wagner*: B.A. in interior architecture from Ohio State University, M.Arch. from UCLA.

How founders met: We met as cohorts at the UCLA Architecture and Urban Design M. Arch. program. Our friendship developed during all-nighter furtive smoke breaks out on the roof of Perloff Hall.

Firm size: Currently four full-time employees and three part-time employees distributed across our Kuala Lumpur and Los Angeles offices.

Firm mission: Allthatissolid pursues an architecture of alternative world-making that is less interested in exceptionalism but is instead focused on formal strategies of mischief, paradox, and idiosyncrasy. We are equally engaged in architecture as a history and culture of ideas as well as the making of progressive environments that promote shared social spaces. Each partner's unique specialties and interests focus on various ways of doing so, whether it be Max's current teaching at UCLA Architecture and Urban Design, Danielle's interests in material fabrication, or Alex's real estate development.

First commission: Lions Den was a streetwear and sneaker boutique located in Los Angeles' Chinatown. The project began during our last semester in graduate school and was fabricated by CNC machines and our own blood, sweat, and tears that following summer. Even then, we were interested in how the integrated shoe-wall display and storage system could extend beyond the storefront as a nocturnal place-making device, uplifting the local nightlife as a social commons.

Defining project: Gamuda Town Centre was a pivotal urban design project that allowed us to speculate on a much larger scale. In fact, scalar mischief was the conceptual device that propelled the design. The client's brief asked us to create a town center from scratch to serve a new exurban real estate development an hour outside of Kuala Lumpur. We were fascinated by the impulse to transplant ready-made city structure out to the middle of nowhere. Our proposal hybridizes big box interiors with medieval streets and piazzas, all wrapped up in a fine-grained stylistic mash-up of Malaysian vernacular, European Renaissance, and Postmodernism. This streetscape belies a radically different mixed-use interior. Several outdoor recreational spaces inscribe themselves onto the vast sloping roofscapes to produce a simultaneous reading of both the very large and the very small. The conflation of formal contradictions and the production of a public commons has become an architectural theme that we continually return to.

How would you describe the personality of your practice? Our practice is friendly. It is built upon friendship that evolves through all our messy and vibrant conversations, disagreements, and necessary changes. As a natural outgrowth of that ethic, we approach all of our clients, students, employees, contractors, and partners through friendship. Of course, business conflicts and misunderstandings inevitably arise. But friendliness assumes an empathy for individuals that goes beyond appreciating their specific expertise and professional role. We find that to be a more joyful approach to our collaborations as a human enterprise.

One design trend that should be left behind: Material transparency and open plans. It's funny to consider these two trends, and not the lasting legacies of high Modernism. But we find that their ubiquitous applications in lifestyle architecture to be quite anodyne. We appreciate architecture that modulates a far greater range of spatial and lighting effects.

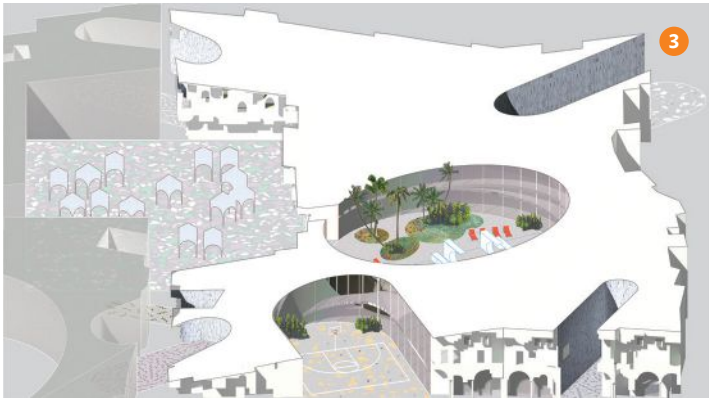
Favorite rule to break: Architecture should be tectonically and indexically honest.

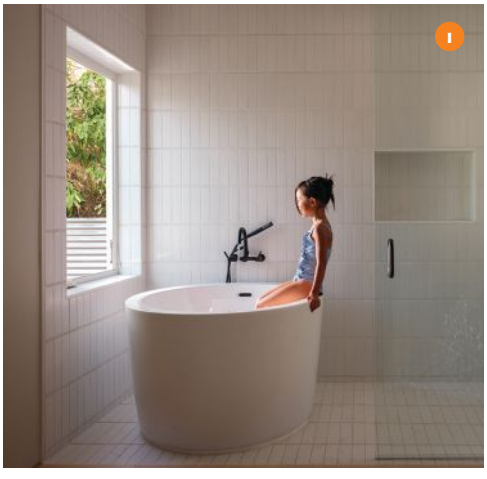
COURTESY ALLTHATISSOLID

› *To see more images of Allthatissolid's work and read an extended version of this article, visit bit.ly/ARATISNP.*

Next Progressives:
Allthatissolid

1. Located in Los Angeles' El Sereno neighborhood, Cronus House includes an open, co-planar main bathroom. **2.** A rendering of the firm's most recent project, the Van Pelt House. **3–4.** The exterior axonometric and the elevation for the Gamuda Town Centre in Selangor, Malaysia. The firm's proposal spans 8 acres and aims to balance demands for the calm of suburbia and the liveliness of urban environments. **5–7.** Commissioned for an art collector's residence, Masque Thing is an 18-foot-long cabinet inspired by the masque costume drawings of the 17th–century British artist and architect Inigo Jones. **8.** For 15 Sheets, a storefront in Kuala Lumpur, the firm created a suspended display system that forms zones within the store. **9.** The western elevation for Stonebarn Retreat, the design for a meditation camp that reimagines the simple forms of a barn and a gabled tin roof. **10–11.** Dubbed A Lodge Three Ways, the design for this Vermont mountain residence embodies three distinct programs: "a pleasure palace, an eco-bunker, and short-term rental units," according to the firm.





1. TAG CHRISTOF; 2–7. ALLTHATISSOLID; 8. DAVID YEOW; 9–11. ALLTHATISSOLID

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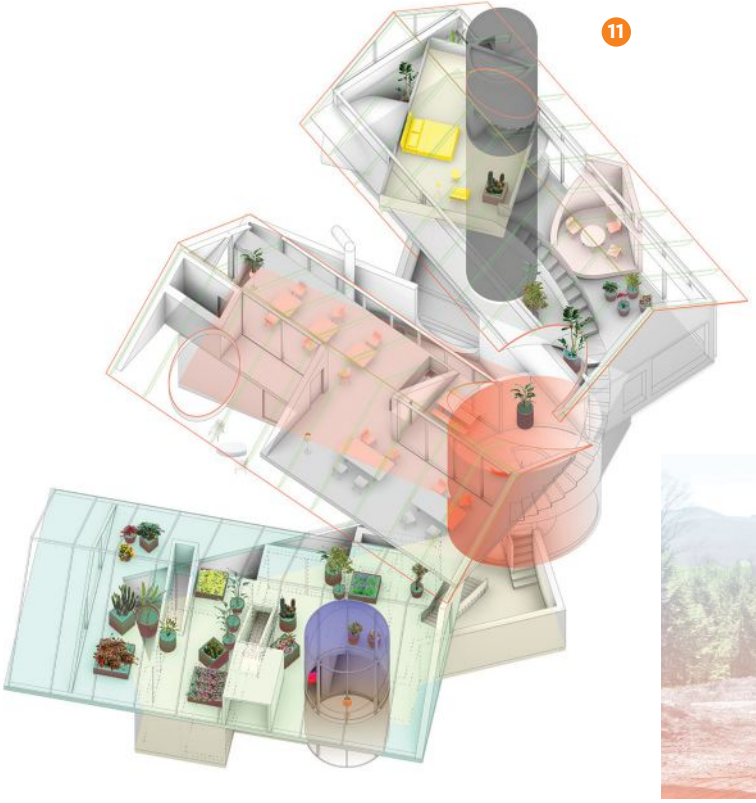
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Carbon Positive: Can We Halve Carbon in the Built Environment?

TEXT BY KELLY ALVAREZ DORAN

For the past three years, I have led an architectural research studio at the University of Toronto's John H. Daniels Faculty of Architecture, Landscape, and Design that asks: How can we halve the carbon emissions of buildings this decade? Established to expose students, practices, and local policymakers to the methods for measuring upfront and operational emissions, the Ha/f Studio works to catalyze conversations around embodied carbon. Three themes have surfaced across the course's case studies, each offering clues that broaden our understanding of where immediate, easily achievable reductions can help nudge our collective toward "half."

Our Buildings Are Icebergs

Across building typologies, foundations, subgrade parking, and basements account for a significant proportion of total embodied emissions. For low-rise residential development, cast-in-place concrete basements exploit a common loophole in Toronto's zoning coverage allowances that does not limit building depth, ultimately incentivizing subgrade construction of spaces often shored with concrete and insulated with emissive foams. For mid-rise and tall buildings, complex foundation systems and underground parking garages are the product of parking minimums and maximum building heights, two policies that push buildings deeper and deeper into the ground to house cars. Informed by the findings of the Ha/f Studio, Toronto recently removed parking minimums—a simple policy change that will decrease emissions and construction costs through a reduction of total floor area and the length of a project's construction schedule.

Take Whole Life Carbon Perspective

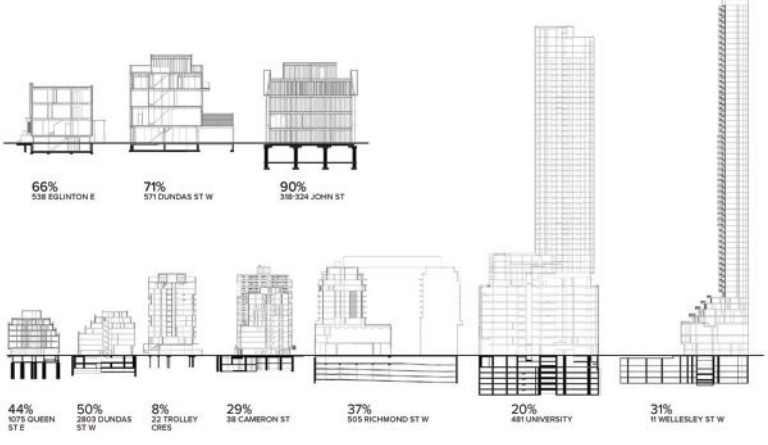
By plotting the impact of a building over time, we observed the tensions between upfront impact strategies and long-term solutions. Our class first employed a "whole life carbon" approach to assess emissions associated with the construction and performance of a range of façade systems, discovering that the bulk of an enclosure system's upfront emissions stem from window systems reliant on carbon-intensive framing materials, such as aluminum or polyvinyl chloride. Last fall, we scaled our investigations up to the whole building, finding that the actual operational data uniformly eclipsed modeled emissions, and that the balance between embodied and operational emissions varied significantly across the campus's buildings.

Geography Really Matters

Life cycle assessments rely on manufacturer-provided environmental product declarations outlining the full range of ecological impacts that the sourcing, processing, and manufacturing of its materials and products embody. The location of a factory is a key driver of emissions due to varying power grid intensity across North America. Similarly, as we electrify our building systems, a key driver of emissions will be a combination of climate and local grid intensity. The crossover point between embodied and operational carbon varies significantly across North America. The argument for additional layers of glazing and insulation is strong in cold-climate, dirty grids and almost nonexistent in green grids. Decarbonization of our grids serves to push the crossover dates further out, placing even greater importance on limiting upfront emissions.

The Ha/f Studio's findings underpin ongoing work with Toronto to engage the industry in producing a regional benchmarking study and establishing embodied carbon policy to guide reductions. Given the geographical nature of emissions, we would benefit greatly from some version of the Ha/f Studio taught across the continent—serving to catalyze the types of conversations we're having in Ontario.

Kelly Alavarez Doran is senior director of sustainability and regenerative design at MASS Design Group and a senior fellow of Architecture 2030.



Sections show the percentage of carbon emissions resulting from subgrade construction.

COURTESY HA/F STUDIO

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Typology:
Grayson Student Center at Brewster Academy
Wolfeboro, N.H.
Dewing Schmid Kearns Architects + Planners

TEXT BY ELIZABETH FAZZARE

The teenage students at Brewster Academy, a boarding school overlooking New Hampshire's Lake Winnipesaukee, needed a place where they could just hang out. But they also needed flexible classrooms, a black box theater, music and dance practice rooms, and small group study spaces. In December 2021, Concord, Mass.-based architecture firm Dewing Schmid Kearns Architects + Planners gave them all they were looking for, and more, with its design for the Grayson Student Center: a 19,800-square-foot multipurpose building that reinvents a former gymnasium on the verdant, 80-acre campus.

Neighboring the athletic field, the gym—a brick structure built in 1954—had been serving as an ill-suited theater and rehearsal space. Now, students pass through the transformed building's doors into a 3,500-square-foot social space with movable furniture, plus a café with an 800-square-foot commercial teaching kitchen. The center's first level also includes classrooms, breakout spaces, and a music practice room—all designed to be reconfigured for various uses. Meanwhile, a pair of staircases leads to a new, more than 7,000-square-foot mezzanine level, home to an equally versatile black box theater and dance studio. "We imagine that upper level as the mountain of the project," says Andy Smith, AIA, a senior project manager at DSK.

With the mezzanine in place, outfitted with a metal scrim railing and skybridge over the common area, the material choices for the building's interior become clear. Locally sourced oak flooring and terrazzo tile celebrate the natural resources of the Granite State, while vistas of the water and sky through the windows—which the team extended to ceiling height—help "bring together all the elements of nature into one continuous space," Smith says.

Dewing Schmid Kearns Architects + Planners transformed a 1950s gymnasium into the multipurpose Grayson Student Center.

Though the building's interior and roof are new, the exterior was largely restored, contributing to a more sustainable design solution. "The building has great bones" so an adaptive reuse strategy was the right fit, Smith says. The red brick walls were repointed, and because they are nearly 2 feet thick, the firm retrofitted them with a vapor barrier system and recycled fiberglass insulation, raising the structure's thermal performance. Exterior louvers cover windows to help mitigate solar gain, and a modern electric boiler replaces a diesel-powered one. Overall, according to DSK, the redesign reduces the building's electricity usage by 8.5%, fuel usage by 70%, carbon emissions by 62.5%, and energy-use intensity by 72.6%.

Creating this adaptable space for studying, teaching, noshing, and performing allows for spontaneous meetings between students, and gives them a noisy spot to gather that's distinctive from the library. DSK began working with the school in 2017 on a master plan to create more concentrated places to connect on its expansive grounds, and the Grayson Center is a first step in that effort. A recently completed second phase added an art studio, media labs, a darkroom, and music practice rooms to the center's basement, and the third phase will create a rooftop terrace, a robotics lab, and a ceramics studio. "The concept of this project is a celebration of New Hampshire," Smith says. For the lucky kids who attend Brewster Academy, it's more than that—it's a new home away from home.

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› *To see more images and drawings of the Grayson Student Center, visit bit.ly/ARCHdsk.*

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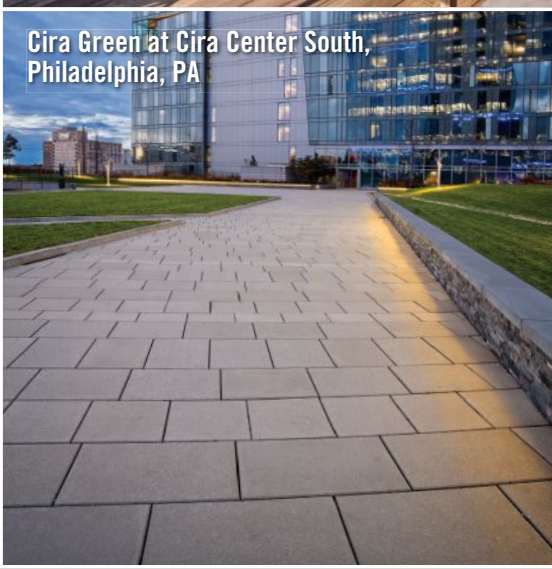
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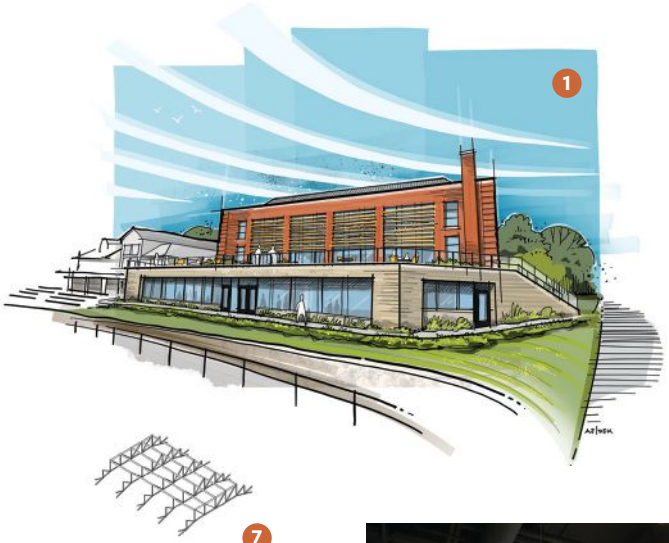

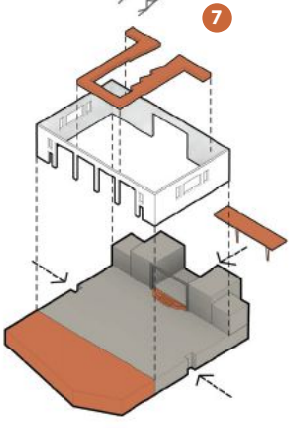

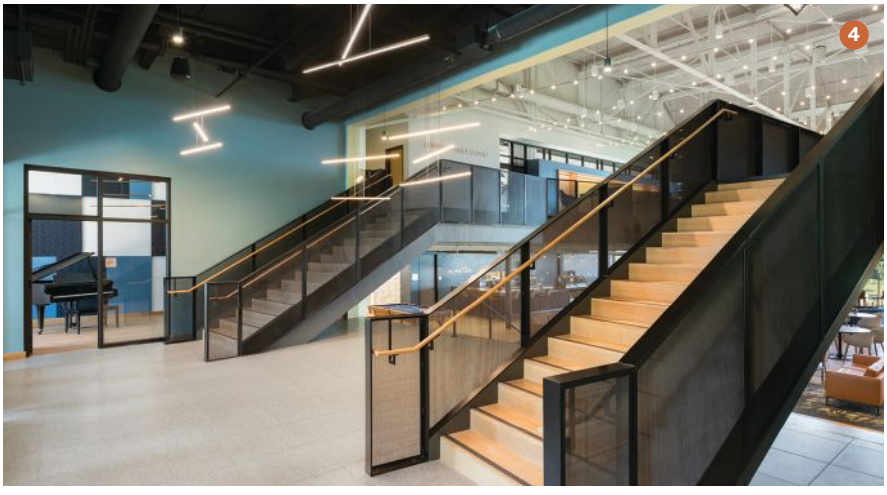

1. A sketch of the Grayson Student Center, complete with louvers over the windows to minimize solar gain. **2.** The center's café boasts a stainless steel bar top. **3.** Small and large collaboration spaces provide flexibility for student meetings. **4.** Two staircases connect the building's lower level to the new mezzanine. **5.** The dance studio features a white-maple sprung floor. **6.** A Wall Blokker membrane in the black box theater offers soundproofing. **7.** An axonometric drawing of the Grayson Student Center.

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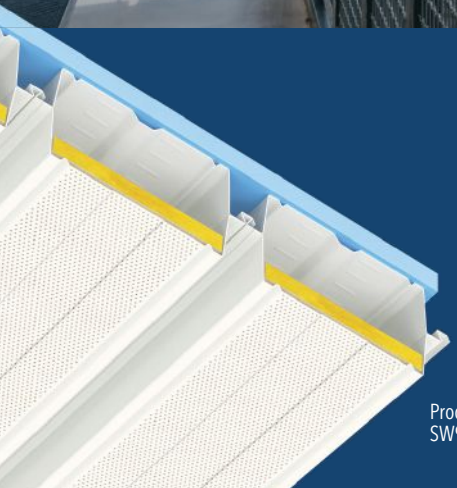

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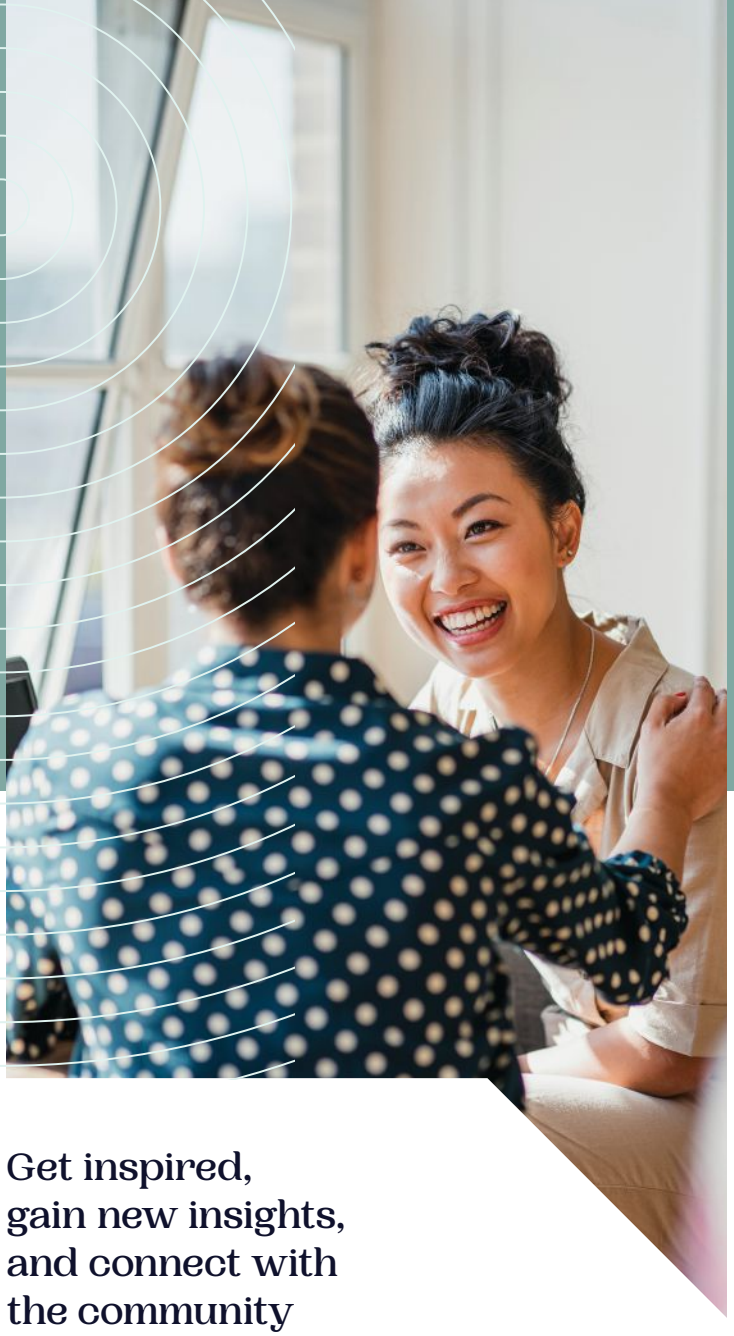

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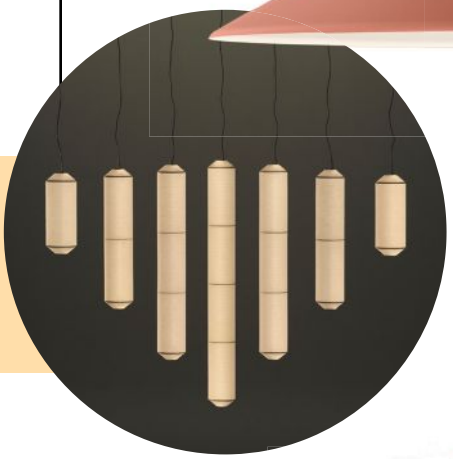
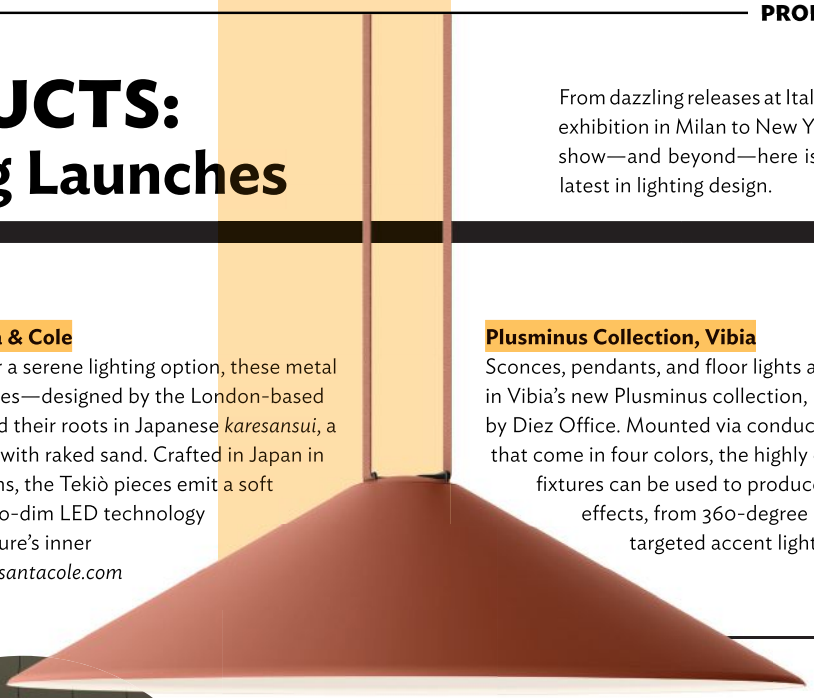
PRODUCTS: Lighting Launches

From dazzling releases at Italy's Euroluce lighting exhibition in Milan to New York's LightFair trade show—and beyond—here is a glimpse into the latest in lighting design.

Tekiò Pendant, Santa & Cole
For those searching for a serene lighting option, these metal and Washi paper fixtures—designed by the London-based Anthony Dickens—find their roots in Japanese *karesansui*, a style of Zen gardening with raked sand. Crafted in Japan in linear and circular forms, the Tekiò pieces emit a soft glow thanks to warm-to-dim LED technology integrated into the fixture's inner methacrylate diffuser. *santacole.com*



Plusminus Collection, Vibia
Sconces, pendants, and floor lights all have a place in Vibia's new Plusminus collection, brought to life by Diez Office. Mounted via conductive fabric belts that come in four colors, the highly customizable fixtures can be used to produce a range of lighting effects, from 360-degree illumination to targeted accent lighting. *vibia.com*



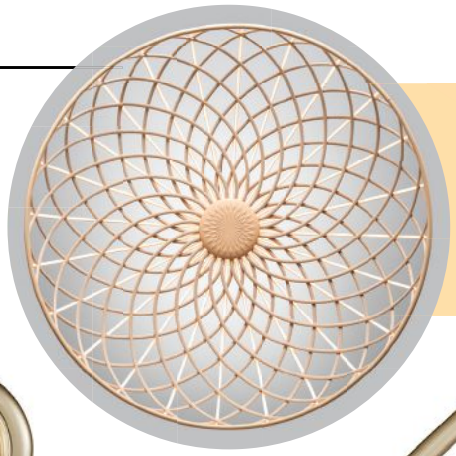
Bols Collection, Estiluz
Created by Barcelona-based Mermelada Estudio, the new, outdoor-friendly Bols Collection from Estiluz—available in black, beige, and terra cotta—includes both suspended lamps and floor models. Bonus: The latter can double as a planter or a table. *estiluz.com*

Nut Bollard Fixture, Bover
Imagining softly lit landscapes was no doubt part of the creative process for Estudi Manel Molina, designer of Bover's new garden-ready Nut Bollard fixture. An extension of the brand's Nut line, the outdoor luminaire comes in two heights—roughly 2 and 3 feet—and beams direct light. *bover.es*

W222 Focal Fixture, Wästberg
Designed in collaboration with recent Pritzker Prize laureate David Chipperfield, HON. FAIA, this unassuming luminaire offers a full spectrum COB LED with an optic lens. Composed of two track-compatible elements—a mounting bracket and a sleek light source—the aluminum and polycarbonate light has a color temperature of 2700K and an efficacy of 58 lumens per watt. *wastberg.com*

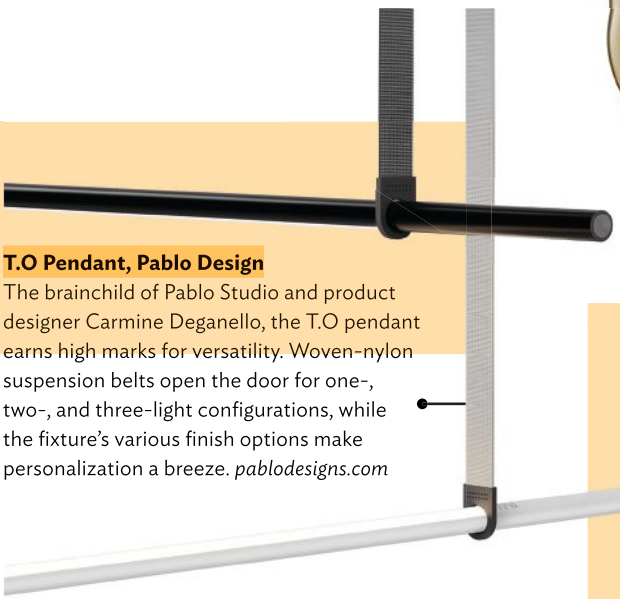
› *To read this online and see even more product coverage, visit bit.ly/ARelfb.*

TEXT BY MADELEINE D'ANGELO AND ANDREA TIMPANO



Skynest Pendant, Flos
As delicate as its name suggests, this domed modular fixture is covered in recycled and recyclable polyester mesh. Instead of relying on a central bulb, the pendant's dimmable light emanates from a 78W LED network integrated into the structure itself. Available in a range of colorways, each pendant is assembled without glue so it can be fully disassembled and recycled. *flos.com*

Tri-Star Wall Sconce, Lasvit
New York's Grand Central Terminal offered the perfect muse for architect David Rockwell, FAIA, who took creative cues from the station's star-filled ceiling mural while designing his aptly named Constellations series for Lasvit. Like the other luminaires in Rockwell's line, this sculptural sconce features a matte finish and layered glass domes. *lasvit.com*



T.O Pendant, Pablo Design
The brainchild of Pablo Studio and product designer Carmine Deganello, the T.O pendant earns high marks for versatility. Woven-nylon suspension belts open the door for one-, two-, and three-light configurations, while the fixture's various finish options make personalization a breeze. *pablodesigns.com*

Stellar Nebula Collection, Artemide
Evocative of a glossy soap bubble, this hand-blown fixture—designed with Bjarke Ingels Group—is available in floor, table, and ceiling models. Although each Venetian glass diffuser is unique, the pieces get their rainbow sheen from a dichroic finish applied through a metal vacuum deposition process aimed at reducing emissions and waste. The luminaires sit on an aluminum body and, depending on the size, can deliver between 15W and 29W with a color temperature of 3000K. *artemide.com*

Relay Floor Lamp, Michael Anastassiades
Magnetically attached to a base of white or black marble, these slender floor lamps rely on a linear LED integrated into an interchangeable opaline borosilicate glass tube. Available in two bulb sizes that offer up to 32W, each light is accompanied by a 2,500mm cord and a dimmer switch. *michaelanastassiades.com*

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Pictor Lighting System, Neri
Poles and bollards form the foundation for Neri's new Pictor lighting system, fueled by controllable LEDs. Choose from a trio of pole heights, two screen finishes (transparent versus prismatic glass), and two color temperatures, among other features. *neir.biz*

Northport Collection, Landscape Forms
A first-time LightFair exhibitor, Landscape Forms brings us Northport—a new line dreamed up with designers at Robert A.M. Stern Architects. Comprising area and path lights, the fixtures offer a modern take on the classic acorn streetlamp (think: the familiar nut-shaped lantern sans the usual glass globe). *landscapeforms.com*

Aether Atomic Recessed Lighting, WAC Lighting
Subtle but formidable, WAC's Aether Atomic fixtures offer plenty of illumination despite their small apertures. The low-glare, die-cast aluminum beauts come in square and round styles as well as various finishes. *waclightinglights.com*

Athena Lighting System, Lutron Electronics
Ensuring that fixtures don't steal all the glory, Lutron's latest wireless processor offers designers a lighting control system free of panel space. Dubbed Athena, the subtle, cloud-connected processor is compatible with wired and wireless devices and can be specified for both boutique and multistory applications. *commercial.lutron.com*

LittleOnes Micro Doubles Recessed Lighting, USAI Lighting
Do not be fooled by the munchkin-like size of these recessed fixtures: Despite apertures measuring just 1¼ inches, each head provides up to 1600 lumens. Available in warm dimming and classic white LED color options, the miniature lights can be specified in round or square shapes with trimmed and trimless finishes including matte white and black, specular black, and specular silver. *usailighting.com*

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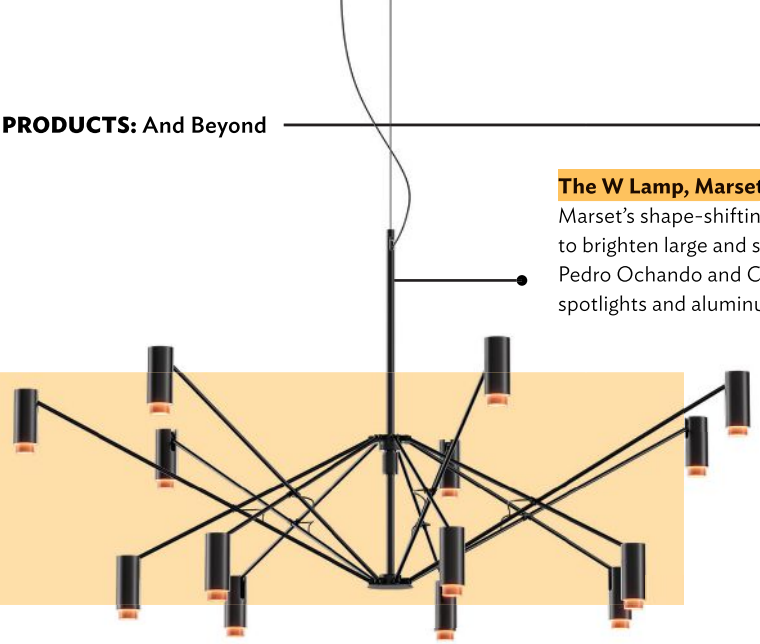
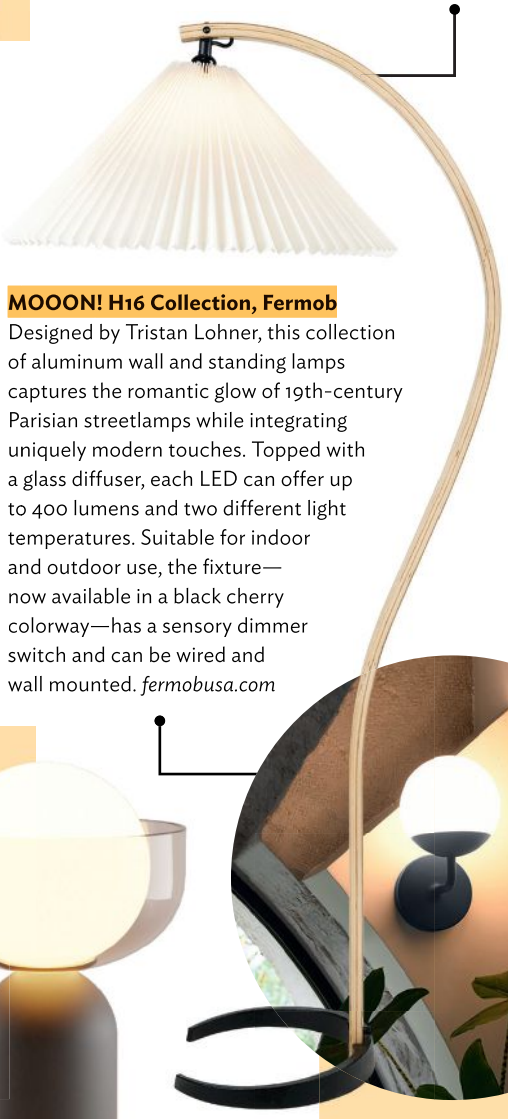
The W Lamp, Marset
Marset's shape-shifting W lamp can be expanded and contracted to brighten large and small areas. Masterminded by designers Pedro Ochando and Claudia Pérez, the fixture sports 14 dimmable spotlights and aluminum and polycarbonate diffusers. *marset.com*

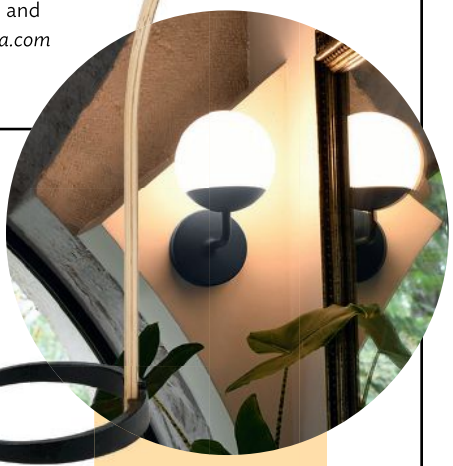


Timberline Floor Lamp, Gubi
More than 50 years after it was first released, this Mads Caprani–designed classic is back. Manufactured by Gubi and available through DWR, the tree-inspired fixture boasts a bentwood spine and a fabric shade. *gubi.com*



Pierre Charpin PC Portable Lamp, Hay
Ideal for indoor and outdoor use, this mushroom-like, free-standing lamp is available in gray and ochre yellow. Composed of matte plastic with a scratch- and water-resistant finish, the portable luminaire's warm white LED bulb is dimmable and battery-powered. *hay.com*

MOOON! H16 Collection, Fermob
Designed by Tristan Lohner, this collection of aluminum wall and standing lamps captures the romantic glow of 19th-century Parisian streetlamps while integrating uniquely modern touches. Topped with a glass diffuser, each LED can offer up to 400 lumens and two different light temperatures. Suitable for indoor and outdoor use, the fixture—now available in a black cherry colorway—has a sensory dimmer switch and can be wired and wall mounted. *fermobusa.com*



AJ Oxford Table Lamp, Louis Poulsen
Originally designed in the 1960s by the Danish architect Arne Jacobsen to complement oak dining tables in the historical St. Catherine's College in Oxford, England, the AJ Oxford table pin lamp has been redesigned many times in the decades since. This latest iteration of the elegant fixture, available with and without a top metal shade, includes two new sizes—11.2 and 16.2 inches tall—and a monochrome color palette. *louispoulsen.com*

Guy Lantern, Koncept
Designed for both indoor and outdoor use, this battery-powered LED lantern comes in matte white, matte black, and brass finishes. Optional add-ons including PMMA and glass shades, not to mention a spiffy felt collar, make the portable luminaire even more customizable. *koncept.com*

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photo: Scott Norsworthy

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Opinion:
Advocating for Disability Justice in Design

TEXT BY JEFFREY YASUO MANSFIELD

I often say that I am a child of the 1990 Americans with Disabilities Act, which became law around the time I started my education. Attending a Deaf school, I also saw the remnants of outdated ideas around deafness and disability that placed Deaf schools on the margins of society.

Deaf schools and spaces of disability share the same lineage with other architectures of exclusion, including prisons, state hospitals, and Native American boarding schools. These institutions either were located on the periphery of our cities—out of sight and out of mind, surrounded by stone walls or fences—or were designed with enormous public expenditures and in a manner that inspired civic pride. Within these walls, "professionals" claimed to possess a higher authority, whether through God or medicine, and set about conditioning and reforming bodies that deviated from the mold of the ideal citizen.

Such was the case of Tule Lake War Relocation Center, in Tulelake, Calif., where after President Franklin D. Roosevelt issued Executive Order #9066 in 1942, my grandmother Miyoko became one of more than 125,000 Japanese Americans to experience mass confinement. Like many others who endured this imprisonment, she never shared her experience. As a result, our generation is left with an incomprehensible sense of intergenerational loss.

In Bismarck, N.D., a World War II–era internment camp once stood on what is now the site of the United Tribes Technical College. With UTTC, MASS Design Group is designing the Snow Country Prison Memorial to WWII Japanese American Internment, reusing the original slate roof tiles from the camp's barracks to create a wall inscribed with the names of those who were imprisoned there. A slot in the wall invites visitors to place paper cranes—tsuru—that symbolize hope. The wall surrounds a ceremonial circle, signifying the solidarity between the Japanese American and Native American communities.

As a Yonsei, or fourth-generation Japanese American, I often think about the intersection of architecture, landscape, and identity, as well as how we access our cultural stories. In our built world, there are few spaces where we can access the cultural memory of Deaf and Disabled communities.

The Deaf Space and Disability Justice Design Lab, established in 2021 at MASS, works to uplift the lived experiences of Deaf and Disabled communities. We have provided design expertise on healthcare, housing, and educational projects. True justice requires us to go beyond the legal definition of access. Focusing on codes, rights, and law is essential, but not enough; this approach leads to a scarcity mindset. To instead seek abundance is an act of love, the greatest form of resistance.

With Gallaudet University in Washington, D.C., a leader in bilingual education for Deaf and Hard-of-Hearing students, MASS is designing the Louise B. Miller Pathways and Gardens: a memorial honoring civil rights activist Louise B. Miller, who fought to desegregate Deaf education. At the site of a formerly segregated school on the campus, we are working with Louise's children and Gallaudet's Center of Black Deaf Studies to implement Black Deaf Space Principles and transform the site from a place of historical deprivation to one of abundance.

Deaf and Disabled people are born designers; we are constantly redesigning a world not designed for us. This is not a zero-sum game, but one that can lift up more people through thoughtful consideration of space, place, and history. Abundance is possible if we let it be the rule, and not the exception.

Jeffrey Yasuo Mansfield is a principal at Boston-based MASS Design Group and the director of the firm's Deaf Space and Disability Justice Design Lab.

A rendering of the Louise B. Miller Pathways and Gardens at Gallaudet University.

RENDERING BY MASS DESIGN GROUP WITH TEN X TEN

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Residential:
Gramercy Senior Housing
Los Angeles
Kevin Daly Architects

TEXT BY ANNIE HOWARD

In Los Angeles, a city that lost eight times more affordable housing than it gained from 2010 to 2019, a project like Gramercy Senior Housing feels like a luxury. Built at modest scale across multiple buildings, the complex provides 64 units of housing to local seniors living below 50% of the area's median income. But Gramercy recognizes another critical truth: Seniors need housing that not only is affordable but also invites them to enjoy rich, connected lives, all while surrounded by architecture that honors their autonomy and right to community.

Designed by New York– and Los Angeles–based firm Kevin Daly Architects in partnership with the local nonprofit Hollywood Community Development Corporation, Gramercy was one of the first projects to receive money from Prop HHH, which allocates $1.2 billion toward homelessness reduction in the city. For KdA, the project was a win-win: a chance to design an exceptional structure while serving those who need such housing the most.

Built on a former brownfield site primarily used by a towing company, Gramercy Senior Housing now serves as a vital anchor in the city's Western Heights neighborhood, ensuring that residents remain connected to their wider community while still enjoying ample privacy. The design itself embraces this equilibrium with features such as a shading screen of vertically oriented Thermory wood louvers that provides some seclusion to residents. Narrow gaps between these louvers, however, combined with rectangular openings carved into the screen, serve as inviting windows into the site's interior. Subtle shifts in louver angling also make certain that otherwise straight lines of the façade—which also includes standard three-coat plaster siding and mirror stainless steel on the window surrounds—are not overly rigid.

The exterior of Gramercy Senior Housing includes a graceful shading system made from Thermory wood cladding, a form of pine treated with heat and steam.

JOSHUA WHITE

With six separate housing structures occupying a total of 70,000 square feet, circulation bridges tie together each property, with smaller, adjoining walkways between units creating front porches that foster conversations among neighbors. Ample greenery, including a rooftop edible garden, ensures that the project location just a few blocks from the Santa Monica Expressway doesn't diminish residents' quality of life, with a small, ground-floor retail area rented to a maker's space encouraging further ties to those outside the facility.

More than anything, the residents' access to community is key. KdA founding principal Kevin Daly, FAIA, cites the late folk artist John Prine's "Hello In There," a 1971 song in which Prine laments the isolation of seniors ("Old people just grow lonesome/Waiting for someone to say, 'Hello in there, hello'"), as inspiration for the project's conscious rejection of separation and loneliness, recognizing that excellent design could transform residents' social lives.

› *To see more images and drawings of Gramercy Senior Housing, visit bit.ly/ARgsh.*

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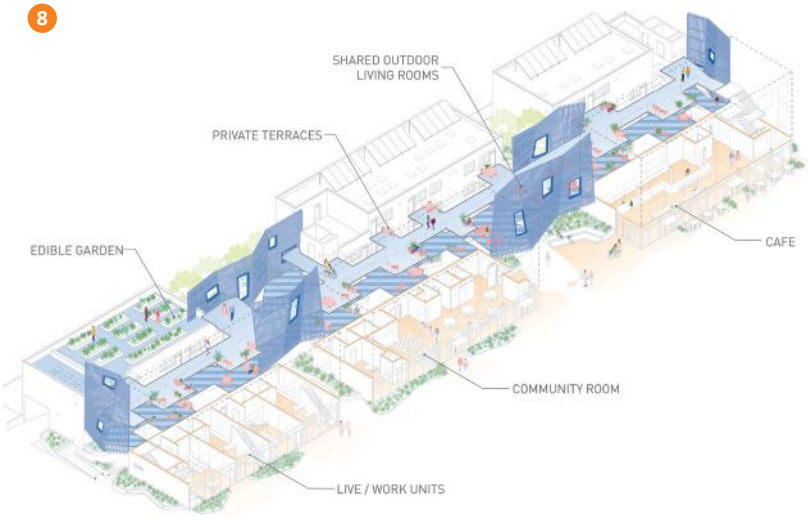
Residential:
Kevin Daly Architects

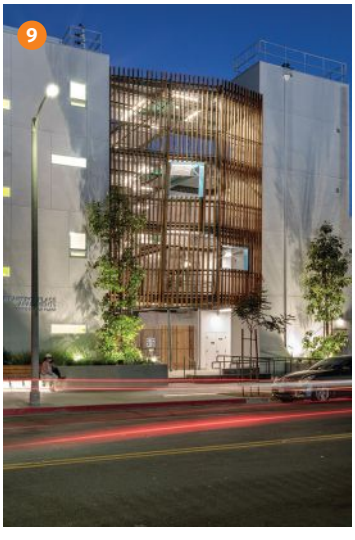
"We wanted to make sure that people weren't locked away inside their units and had a chance to mediate their relationship to their neighbors," Daly says. "With the main circulation spine and other outdoor spaces, we're encouraging people to be out and be part of a community."

Since the project's completion in 2021, Gramercy's residents have been making the most of their housing. Daly describes one woman who turned her small, private, outdoor space into a shaded dog park for her pet, while others have used their spaces for gardening. Recently, a Gramercy resident took the time to thank Daly for "designing such a beautiful place," Daly recalls. "In 30 years of architectural work, I can count on one hand the number of people who have had that reaction."

1–2. Models created by KdA during the design process. **3.** The project's roof features a robust garden of edible plants. **4.** With landscaping designed by the Los Angeles studio [place], rainwater is collected and stormwater is managed on site. **5.** The firm implemented a substantial massing strategy for the exterior that faces busy Washington Boulevard, shielding residents from traffic. **6.** Units receive ample daylight and natural ventilation. **7.** Shaded outdoor spaces offer residents al fresco gathering spaces. **8.** A diagram for Gramercy Senior Housing highlights the project's "social spine," according to KdA. **9.** Shaded bridges connect the buildings.

1–2. KDA; 3–4. PAUL VU





5. JOSHUA WHITE; 6–7. PAUL VU; 9. JOSHUA WHITE

Designers Select: Hospitality Products

From classic Midcentury Modern furniture to eye-catching decorative hardware, three hospitality designers share their project must-haves.

Amy Jakubowski
Managing Director
Pierre-Yves Rochon
Chicago

HERMAN MILLER:
Eames Molded Plywood Lounge Chair
hermanmiller.com

"I've always been enamored with Eames. This chair has managed to maintain its timelessness over the years. The elegance of line and form is a true work of art, and the best part is that it's extraordinarily comfortable."

MLE:
Pierre-Yves Rochon Libra 2.0 Lamp
mlelighting.com

"This leather-wrapped reading lamp is unassuming and delicate, yet functional—all essential aspects of luxury design. The wide variety of finishes as well as wood and leather options allow for different styles."

KNOLL:
Saarinen Dining Table
knoll.com

"The elegance of the marble Saarinen dining table is timeless. When we curate our projects, we aim to create simple, luxurious lines and forms. The juxtaposition of a 1950s Modern piece within a historical room is striking."

Nancy Santorelli
Associate Principal, Director
Meyer Davis
Miami

RBW:
William Gray Hoist Pendant
rbw.com

"This indoor-outdoor pendant by RBW, and designed by William Gray, is offered in multiple sizes and finish options, and can be hardwired or plugged in to provide the ultimate flexibility for project needs."

KALLISTA:
Pinna Paletta Bathroom Collection
kallista.com

"Kallista is synonymous with timeless design and exceptional quality. The Pinna Paletta line is particularly compelling for the subtle detailing in the metalwork showcasing the craftsmanship."

LOLOEY:
Custom Carpet
loloey.com

"What makes working with Loloey so great is the company's drive to make our creations transpire through a variety of exceptional materials and tailored techniques. The result is a visionary project."

Tao Shizhen
Senior Interior Designer
Stonehill Taylor
New York

OLDE SAVANNAH FLOORING:
Hardwood Flooring
oldesavannahflooring.com

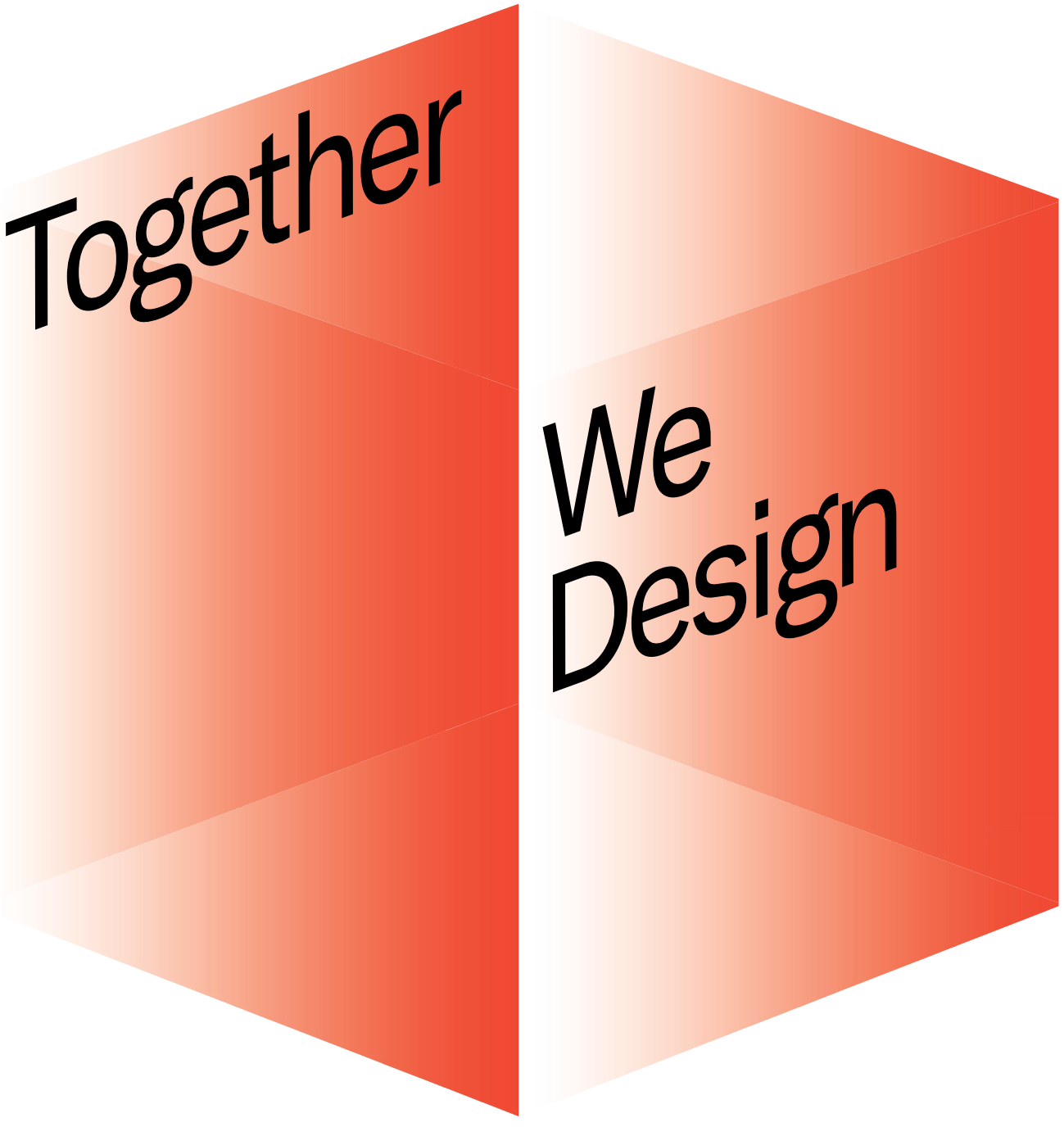
"Based in Atlanta, Olde Savannah [manufactures] hospitality-grade, custom flooring from solid and engineered wood. It is great at sampling and matching wood colors and tones."

RUG & KILIM:
Rugs
rugandkilim.com

"This company's rug-filled showroom in Long Island City, N.Y., is like rug heaven. It provides high-end custom rugs from India with a wide range of styles, from European to Moroccan, Modern to Burano."

P.E. GUERIN:
Decorative Hardware
peguerin.com

"P.E. Guerin was started in 1857 and is the oldest decorative hardware firm in the United States. The company's showroom in New York's Greenwich Village is like the wand shop in *Harry Potter*: very magical."



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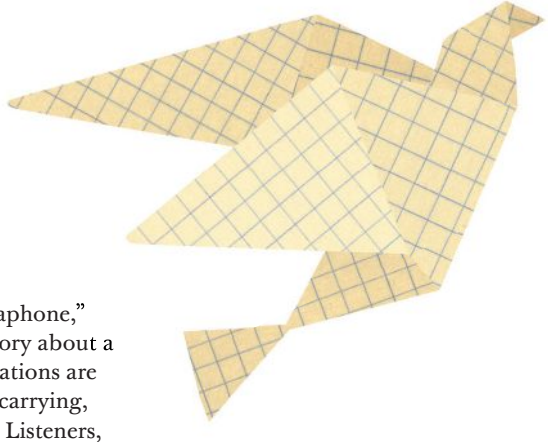


text by **ANJULIE RAO**

illustrations by **MELINDA BECK**

In his essay "The Braindead Megaphone," author George Saunders tells a story about a party in which attendees' conversations are interrupted by a man who enters carrying, and speaking into, a megaphone. Listeners, the narrator remarks, slowly alter their behavior, depending on what he shouts.

"If he weaves into his arguments the assumption that the west side of the room is preferable to the east, a slow westward drift will begin. These responses are predicated not on his intelligence, his unique experience of the world, his powers of contemplation or his ability with language, but on the volume and omnipresence of his narrating voice. His main characteristic is his dominance. He crowds the other voices out, his rhetoric becomes the central rhetoric because of its unavoidability," Saunders writes. Holding the megaphone is about holding power over the room.

The Citizen Architect campaign, released by The American Institute of Architects in 2008, provides a platform to launch architects out of their practice and into communities. AIA's Citizen Architect handbook describes itself as a resource that "offers insight into the important role architects play in advancing public policy and methods that encourage greater civic engagement by architects." It provides guidance on attending local meetings, meeting with elected representatives, running for elected offices, getting appointed to municipal positions, lobbying congresspeople about pressing issues, and volunteering—all of which require architects to be attuned to the needs and burdens of the communities in which they live.

Design thinking, therefore, is built primarily to focus on designers; architecture, as an industry, has benefited historically from its proximity to power—especially wealth and political clout.

Much of the Citizen Architect campaign is predicated on the importance of "design thinking," a term that has been popularized by companies like globally based IDEO and is defined by a multistep process for solving complex organizational and social problems. That process, according to author Rebecca Ackermann in her 2023 *MIT Technology Review* article "Design thinking was supposed to fix the world. Where did it go wrong?," was rooted in collaboration and empathy. "We are all creatives, design thinking promised, and we can solve any problem if we empathize hard enough," she writes. But, as she goes on to detail throughout the story, design thinking's "shine has begun wearing off."

"Critics have argued that its short-term focus on novel and naive ideas has resulted in unrealistic and ungrounded recommendations. And they have maintained that by centering designers—mainly practitioners of corporate design within agencies—it has reinforced existing inequities rather than challenging them," Ackermann writes. Design thinking, therefore, is built primarily to focus on designers; architecture, as an industry, has benefited historically from its proximity to power—especially

SARAH JOYCE

Completed in 2021, Chicago Alfresco: South Chicago is one of three pop-up interventions the city initiated "to increase amenities and social spaces during COVID," says Design Trust Chicago's Katherine Darnstadt.

wealth and political clout. Should architects, then, be tasked with further promoting their own skills to meet the needs of diverse communities? Perhaps the Citizen Architect campaign should be structured as a political and social reeducation in which architects see themselves not as uniquely trained to be leaders, but instead as a part of a vital ecosystem of collaboration that redistributes their power, passing the megaphone in order to center communities—those burdened by environmental injustices, histories of segregation and redlining, racialized disinvestment, and systemic poverty—and not design.

Unfortunately, AIA, despite having standards for myriad other components of design and practice, lacks guidelines for redistributing power to communities. The Citizen Architect handbook, updated in 2018, provides a list of ways to become a Citizen Architect. Most suggestions are maddeningly short, or refer readers to outside tools like the United Nations Conference on Housing and Sustainable Urban Development on how to hold an outreach event, leaving me to ask: Do you really need to consult the U.N. to talk to your neighbors? But most of those suggestions, again, seem to place architects in positions of leadership and power, not listening.

"Community engagement," a term that is often used to denote focus groups, meetings, and other activities that capture anything resembling how architects might redistribute their power, remains an opaque, all-encompassing term with little guidance. Municipalities don't often create or enforce minimum standards for working with vulnerable neighborhoods. Without this guidance, the Citizen Architect runs the risk of being yet another brain-dead megaphone-wielder, out of touch with the voices they claim to represent. These standards are being developed, however, through collaborations between firms, civic groups, and local governments—an ecosystem of shared amplification developed through cooperative citizenship.

Private Practice Can't Do It Alone

Because design thinking is a process formed of a traditional client-designer relationship, it is naturally oriented toward business-friendly practices. This, Ackermann noted, is counterintuitive to what vulnerable communities need. "Slowing down and embracing complexity are the keys to moving practices like design thinking toward justice," she writes. Working at the speed that architecture typically operates centers capital, not people, and working effectively with communities takes generosity of time, and thus often generosity of budget.

In 2020, the Oregon Department of Transportation proposed to cover the I-5 freeway near the Lower Albina neighborhood in Portland, creating a small

Municipalities don't often create or enforce minimum standards for working with vulnerable neighborhoods. Without this guidance, the **Citizen Architect** runs the risk of being yet another brain-dead megaphone-wielder, out of touch with the voices they claim to represent.

This page/opposite: Design Trust Chicago collaborated with the Little Village Community Foundation to reimagine Manuel Perez Jr. Memorial Plaza. The project included "new signage, a refreshed mural, and enhanced seating on the only public plaza in a predominately Latino neighborhood," according to Darnstadt.

SARAH JOYCE

park on the cover. But the neighborhood, a once-thriving Black community that was demolished to make way for the freeway in 1962, wanted something more than a park. So ODOT paused the project and used $5 million to bring on locally headquartered ZGF Architects, led by R. Steven Lewis, FAIA, for a new planning process.

"Our team worked passionately together through a lot of difficult, knotty problems to bring our best thought processes and empathy to our evaluation," Lewis says, but "the line item of service that says 'community engagement,' there's not a rulebook that's given out for that." The team hired an engagement consultant from the community, Jeana Woolley, who helped tailor a process that entailed partnering with faith-based organizations, business leaders, and civic organizations to collect and present data. Local groups worked with resident youth to design a graphic identity to help rally the neighborhood. Together with the community, ZGF created three possible design scenarios and eventually chose a preferred alternative that increases the land area of the cover so residents can rebuild businesses and homes lost to the freeway. Most critically, residents ideated a new development corporation, as well as a land trust, that would be owned and controlled by the Black community and its diaspora to self-govern the cover's land use.

Before taking on the Oregon project, Lewis had spent several years working for the city of Detroit's planning department and recognized that architects and designers need to practice listening skills with more than a goal of building a new structure or landscape. Listening deeply sometimes yields outcomes that make an architect's technical skills moot; designing new buildings isn't always the answer. When Lewis met with longtime Detroit residents about city development plans, for instance, concerns over displacement due to rising property values were at the heart of conversation. Certainly, the city required more housing and development, but what locals needed was a property-tax freeze, which they accomplished. "Working in these various neighborhoods rebuilt trust that had been destroyed over decades of abuse," Lewis says.

A better freeway cover is an excellent design outcome, but it doesn't solve the fundamental problem of repairing the moral harm done to a Black community; architects working with a city government to increase new development and investment doesn't address keeping people in their homes. Those are problems that require far less from architects, wherein they must "cast off the architect's ego," as Lewis says. "Doing that as architects and urban designers, we are finding our value outside of the box that people tend to assume we live in," he adds.

From top: Public Sphere Projects has joined forces with the Downtown Boston Business Improvement District "to build a coalition of entrepreneurs, community leaders, and creatives to imagine vibrant and inclusive ground-floor retail in the district," PSP founder Philip Barash says; meanwhile, in "rapidly growing Northwest Arkansas," he continues, PSP is working with the Creative Arkansas Community Hub and Exchange "to convene municipal agencies and cultural leaders on policies that lead to equitable development and peacekeeping across the region."

FROM TOP: GEORGE T. COMEAU/DOWNTOWN BOSTON BID; CREATIVE ARKANSAS HUB AND EXCHANGE

Out of the Box

Partnering with civic organizations is crucial to stepping outside of that box. While they also don't have one-size-fits-all kits for community re-centering, these organizations can leverage their relationships with residents and act as mediators between designers, neighborhood groups, and government officials. Civic organizations—often nonprofits that employ design, administrative, and development professionals—are, in many ways, a hinge for communication, connections, and strategies.

Design Trust Chicago was founded on this understanding, bringing together neighborhood groups and government agencies to address critical issues surrounding public and shared space in disinvested neighborhoods. Though founders Katherine Darnstadt, AIA, Paola Aguirre, and Elle Ramel had all worked on this issue through their firms, they were frustrated with the problem of scale. The Citizen Architect, Darnstadt says, can work through their firm or as an individual volunteer, but the scale of neighborhood issues in Chicago is too large for a firm or individual.

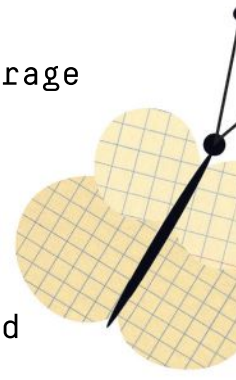
"In order to resolve that glaring issue that we see time and time again, in Chicago and other cities, you have to build capacity outside the firm, and you have to build it at a systemic and city scale," she says.

Darnstadt and her team began by collaborating with local restaurants and business corridors to develop pandemic-responsive outdoor dining and seating spaces. "We started working closely with our planning department to support, from a design and technical assistance side, community-design projects such as pop-up spaces to get people outdoors," Darnstadt says. "[The city] was handing out money and asking community organizations to create these spaces, but not giving them some of the technical assistance or support that would make the space successful. It wasn't setting those communities up for long-term success."

DTC has since helped four marginalized neighborhoods create permanent or seasonal outdoor public spaces and has continued that work through its Design Services program, which asks neighborhood groups and businesses to send in their ideas for potential projects. DTC assists those groups in planning, securing funding, and soliciting feedback and ideas from residents. They're focused on building relationships and processes that secure the longevity of community projects, says Emma Jasinski, community designer at DTC. The city can provide finances for project execution, but without a longer-term plan in place, those projects could rapidly fail, generating more distrust between residents and elected officials.

Philip Barash founded Public Sphere Projects, an organization with offices in Boston, St. Louis, and Santa Fe, N.M., that strategizes around belonging, community, and economic development through public space interventions. Though his work still allows him to flex his designer muscles, he's become more dedicated to creating meaningful partnerships between residents and municipalities. Recently, he has been working with the Downtown Boston Business Improvement District to help reinvigorate the 30% vacancy rate in one of its commercial corridors that he says, has "wreaked all kinds of havoc on the public realm," including pedestrian and public space experience.

While they also don't have one-size-fits-all kits for community re-centering, **civic organizations** can leverage their relationships with residents and act as mediators between designers, neighborhood groups, and government officials.



"A previous generation tenanting effort would have involved something like recruiting Starbucks to come in for the highest per-square-foot rate," he says. "Instead, we're working on a strategy that recruits tenants and incentivizes them to use federal money to offset their expenses. We're focusing on businesses that are primarily BIPOC-owned and emerging." This effort, he continues, ensures that the business life of the downtown reflects the culture (and cuisine) of Boston's population. This, he believes, will build trust between the city's diverse residents if they see the city itself supporting and investing in homegrown businesses.

But small business investment is just one part of many civic groups'—including Public Sphere

Projects and Design Trust Chicago—efforts to change fundamental systems that have eroded trust between residents and municipalities.

"We help facilitate movement and coalition building—which leads to trust building—among municipalities, their stakeholders, designers, funders, and others," Barash says. "I think the best organizations in the field, if they're really good at their job, are design-agnostic. I mean, the success of my work doesn't depend on whether a building gets built."

"Building the capacity of the neighborhood, of the stakeholders, to be at the negotiating table with governments—or with architects, for that matter—is what's important," Barash adds.

What DTC and PSP have done is build an ecosystem that includes architects but centers the community. ZGF also assembled a similar ecosystem, and while the firm's work will result in a built element, it has catalyzed the nearby residents to create a vision for reparative ownership and land management—which is just as important as the freeway cover itself. I hope, someday soon, a member of the Albina community will run for office on that platform. When communities have that power, they increase their capacity to make structural changes in their own interests—not just getting a new public amenity that benefits their community, but changing the social and political structures that necessitated their fight for a better place.

The Citizen Architect campaign hinges on the notion that communities need design thinking, but sometimes they need someone who can file permits. More likely, they need someone to cut a check, to knock on doors, to screen-print signs, to plant the flowers. But most importantly, they need the bigger megaphone. Handing over the megaphone to communities requires knowledge, humility, and cultural competence—the ability to not barge into a room and believe that design thinking alone will solve critical problems.

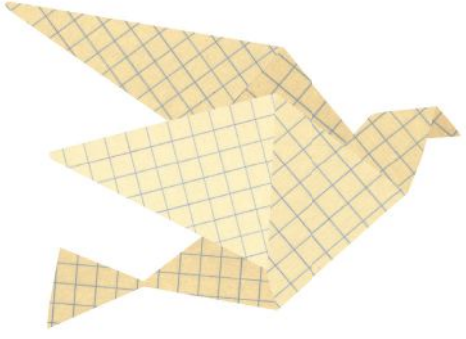
"There's a kind of a hubris in the architectural profession that architects are particularly equipped to solve pressing social problems. So, one way to think of the designer's role within this construct [is] the designer is equipped, qualified, and maybe in some ways responsible for solving social challenges. It's not clear to me that that's really the case," Barash says.

I agree. The Citizen Architect should be satisfied not when they have obtained enough knowledge of a community to advocate for it by running for political office; rather, when a member of that community feels empowered, resourced, and connected enough to run for office themselves.

Black Owned Business
Wide sidewalks support Black businesses and social life
NE Broadway looking west toward Interstate 5

ZGF ARCHITECTS

In Portland, Ore., ZGF Architects worked closely with residents of the Lower Albina neighborhood, a once-thriving Black community that was decimated by the 1962 construction of the I-5 freeway, to dream up design options that would revitalize the area while "facilitat[ing] restorative justice for the Albina community," according to a ZGF project description.



BETTER PRACTICE

BETTER COMMUNITY

10 IDEAS FOR NURTURING THRIVING CONNECTIONS INSIDE AND OUTSIDE YOUR FIRM

BY MADELEINE D'ANGELO AND ANDREA TIMPANO

FOSTER KNOWLEDGE-SHARING

The beauty of being part of a team? Learning from your co-workers. That's the thinking, anyway, behind Float School: an in-house program at New York–based Float Studio wherein staffers with particular expertise offer training for the rest of the team. "If someone produces really beautiful rendered elevations, for example, they will present a guideline and talk through their process in more detail. Or, if someone has had to dive really deep into something for a project—standards above typical for accessibility, for example—they will share their learnings," says firm partner Nina Etnier. "[These trainings] have led to the development of pretty thorough employee guides."

Since the creation of these resources means the need for Float School "isn't as pressing as it was a couple of years ago," Etnier says, teammates have found a new way to teach each other: Each Wednesday, employees are free to pin an image on a shared inspiration board and discuss it with the group. Recently, this practice spurred a look at the work of Cuban artist Tomás Sánchez. "It's been a nice way to encourage the team to explore creative influences off the computer," Etnier says. "We want to keep the inspiration coming from all angles!"

BUILD A CULTURE OF GIVING

Want to help more underserved communities? Try the Citizen HKS model. Launched by globally based HKS nearly a decade ago and supported by company-wide fundraising efforts, the public-interest design program has aided people around the world through sustainably minded, equity-focused projects. Case in point: Citizen HKS' recent master plan for StationSoccer, a program that aims to create a series of small soccer fields around Atlanta's transit stations for kids in the city's disadvantaged neighborhoods. "The project aims to empower underserved youth through equal access, educational and community programming, and sports," says Citizen HKS director Lisa Adams.

For one month each fall, the Washington, D.C.–based firm Hickock Cole partners with the local nonprofit Washington Project for the Arts to transform its studio space into a gallery filled to the brim with artworks from local creators. While employees and office visitors can admire the curation all month long—people can also enjoy the works virtually—the month culminates in a final celebration: Art Night. Packed with artists, art fanatics, and members of D.C.'s AEC community, the vibrant affair serves as an auction and a fundraiser to bolster WPA's mission of supporting artists and ensuring that they receive fair pay.

This past year, Hickock Cole's 22nd annual Art Night featured works from 107 artists and raised a record-breaking total of $156,900 that goes directly to WPA—making for a total donation of $1.6 million over two decades.

SUPPORT YOUR LOCAL CREATIVES

FROM TOP: HKS, FLOAT STUDIO, ANGI KWAK

BE A BETTER PARTNER

Since its inception in 1994, the Detroit Collaborative Design Center has maintained one primary goal: breathing life into local projects through community-engaged design. Part of the University of Detroit Mercy's School of Architecture and Community Development, DCDC partners with community groups and nonprofits—particularly those that can't hire for-profit firms—on everything from architectural design to stormwater infrastructure. "We all live, work, and play in buildings and neighborhoods, but we don't always get to inform [them]," says Christina Heximer, ASSOC. AIA, DCDC's co-executive director. "Community engaged design is about all people being able to make decisions about the physical environment they interact with every day."

no. 4

no. 5

The woman-led and -owned HPZS has turned its thoughtful gaze inward, recently undergoing the process to receive Just 2.0 certification from the International Living Future Institute. Likened by the ILFI to an equity-focused "nutrition label," the voluntary certification aims to increase workplace transparency. "The Just program holds up a mirror to [our firm's] mission and asks what are we doing to 'preserve' and 'sustain' the health and prosperity of the people we intersect with, and can we do more?" explains HPZS principal Kelly Moynihan, AIA. "It's a question that too often goes unanswered in the throes of running a business, where profits and power are typically the drivers in decision making and goal setting."

HPZS received its certification in January, becoming the second Chicago-headquartered firm and the only woman-owned Illinois architecture firm to do so. "We found … [that the certification] harnessed the work we were doing internally to be a more flexible and empathetic company and gave it a lane, a path," says HPZS president and CEO, April Hughes, AIA. "During the evaluation process, we were obviously happy to see that HPZS is excelling in many areas … But we also noted that we needed an increasing focus on physical health in our office and ensuring that HPZS promotes inclusion and ethnic diversity. It can be hard to say 'We aren't diverse enough. We aren't inclusive enough.' And do that publicly is what Just has you do, exactly."

CONSIDER WORKPLACE TRANSPARENCY

THINK CREATIVELY ABOUT BENEFITS

In 2015, the Santa Monica, Calif.–based Montalba Architects wanted to launch a benefit that would set the firm apart in the competitive world of design hiring, while showing employee appreciation and promoting staff retention. Thus, the MA First Time Home Purchase Assistance program was born, offering employees who had been with the firm for at least six years a loan covering 2% of the value of their prospective home (capped at $800,000). According to a statement from MA, "The idea was to create a loan that would be fully forgiven three years after it was given. We wanted to help staff with this landmark step of buying their first home as a thank you for being a valued member of our staff and as an investment in their future with us." As of today, six MA employees have taken advantage of the benefit.

no. 6

FROM TOP: DETROIT COLLABORATIVE DESIGN CENTER, JAMIE KELTER DAVIS, COURTESY MONTALBA ARCHITECTS

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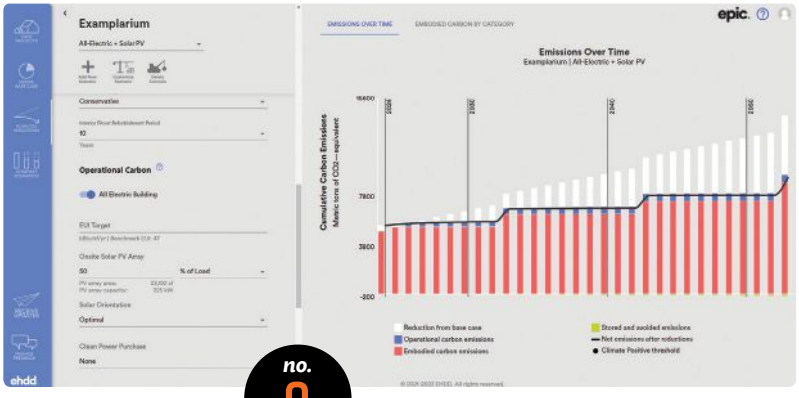
HELP RESEARCH FLOURISH

no. 7

In keeping with its legacy of research, Seattle-headquartered Mithun cemented a research and development policy in 2016, implementing a framework designed to convey the "power of grassroots-driven research initiatives," according to the firm. "Mithun R+D reflects our firm belief in the power of designer-instigated research to advance design knowledge and its application—leveraging areas of personal interest for global impact," says Jason Steiner, Mithun partner and a director of Mithun R+D. With a current output totaling more than 10,000 hours and $1,000,000 in research funding, the firm encourages study within five broad categories: resilience, health and well-being, carbon, artificial intelligence, and construction technology.

Recently, some of that research has taken the form of "Designing Beyond the Binary," a project led by K Kaczmarek, Jake Minden, and Claire Joseph. Working to examine the everyday built world through a lens of gender equity, the team conducted studies and interviews to distill tools that aid designers in creating inclusive spaces. "At a young age I felt that spaces were not built for trans people like myself," Kaczmarek, also a Mithun interior designer, says. "That feeling is what inspired me to become a designer and what makes me so excited about the future of architecture. Research like this is what inclusive design is all about."

INVEST IN NEW TOOLS



no. 8

This much is clear: Decarbonizing the built environment has never been more urgent. But deciphering the best strategy for minimizing a project's carbon footprint? That's a little murkier.

Enter EHDD's Early Phase Integrated Carbon assessment tool, or EPIC, launched in 2022. Helmed by firm climate strategist Jack Rusk, ASSOC. AIA, EPIC uses basic project information (like a building's location and main structural system) to project operational and embodied carbon, plus the effects of reduction strategies. "We realized we didn't have a good tool to help us go beyond just intuition at the early stages [of a project], when you can make the biggest impacts and help your clients make the best decisions," says Brad Jacobson, FAIA, EHDD partner and chief operations officer. EPIC, Jacobson explains, fills that need.

Although the firm initially created EPIC for internal use, EHDD—based in San Francisco and Seattle—has since shared the program with the design community for free. Now, Rusk estimates it has some 1,500 users. "Climate action is something everybody should be involved in," he says, noting the team's plans to release an updated version of the program this year. "[We thought,] how do we give everybody tools to participate?"

FROM TOP: COURTESY MITHUN, EHDD

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no. 9

ENCOURAGE HEALTHY HABITS

After many sugar-filled mornings at their Los Angeles office—fueled by pastries and cakes—Tima Bell, ASSOC. AIA, and Scott Sullivan, AIA, had an epiphany. "Scott was raised on an organic farm in San Diego, and we talked about how we put out this unhealthy morning food," says Bell, who co-founded Relativity Architects with Sullivan in 2013. "We realized we could do better."

So, in late 2022, the partners ditched the sweets for something new: a weekly, free spread of fresh fruits and vegetables sourced from a local farmer's market. Bell and Sullivan encourage employees to take their fill of the haul, which typically includes everything from juicy jalapeños and tomatoes to mangos and oranges. "It's one of my favorite things to walk in and see all those fresh vegetables and fruits in the office," Bell says. "By the end of the day, 90% of it is gone because everyone grabs three or four things and takes them home."

Promoting nutritious eating habits has bolstered the firm in various ways. "The healthier [our employees] are, the more productive, involved, and committed they are," says Bell, who adds that staffers are also encouraged to take walks after lunch. "It pays off for us to make sure we're doing at least a little bit toward that end." Plus, the architect adds, the initiative has fostered socializing inside the firm. "We have communities surrounding food because people are constantly in and out of the kitchen," says Bell, who often uses goodies from the farmer's market to make fresh guacamole for the team. "It's really beautiful."

REIMAGINE THE POTENTIAL OF YOUR STUDIO SPACE

When Studio Gang moved into its Chicago headquarters—an adaptive reuse of an Art Deco Chicago landmark—in 2015, the firm transformed the roof into a verdant ecosystem all its own. The resulting 5,000-square-foot space teems with more than 70 carefully selected plant species hardy enough to withstand winter in the Windy City while providing an urban haven for local insects and animals. In the years since its creation, the roof has housed sustainability initiatives including composting, beekeeping, and exploring designs that prevent bird collisions. The roof also features what the firm calls a "transparent pavilion," a glazed event space that has hosted a variety of public and office gatherings.

Studio Gang, however, makes use of its headquarters from head to toe: In 2021, to correspond with the Chicago Architecture Biennial, the firm converted its basement into a rotating gallery space. Since its inception, the Studio Gang Gallery has hosted mock-ups and exhibitions open to the public, including a recent exhibition curated by the firm in collaboration with Blue Tin Production, a local clothing manufacturing cooperative.

no. 10

RELATIVITY ARCHITECTS; COURTESY STUDIO GANG

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THE SURPRISING TRUTH ABOUT RUSTIC FRONT DOORS

Add hinged-strapped mahogany, clavos, and speakeasy door styling without callback worries.

There may be many reasons why rustic home décor has surged in popularity in recent years. Some point to the pandemic as a catalyst, suggesting hybrid work schedules encourage the soothing effects of natural, authentic materials in today's work-from-home world. The editors of Houzz seem to agree, singling out rustic-style kitchens and living rooms among their top home design trends of 2023.

Many of us have an informal understanding of rustic. Perhaps it conjures images of rough-hewn wood and other natural elements informing a comforting, unpretentious look. Call it the triumph of the authentic, as nature is invited to calm the spirit with familiar, time-honored materials.

Rustic home décor is distinguished by several elements, which can also enhance farmhouse, Tuscan or coastal home styling:

- Perfectly Imperfect: Natural (not engineered or mechanical) lines and silhouettes.
- Primary Colors: Wood grains in beiges, browns, and muted white shades.
- Accent Colors: Think tans, reds, blues, greens, yellows, and grays, with an occasional pop of bright color.
- Fixtures: Iron, pewter, copper, and/or brass.

Rustic styling can be applied in a myriad of ways, modulated from modern to vintage. For new and remodeled home design, the presentation typically starts at the entry door, the architectural equivalent of the proscenium curtain. Is there a more telling way to reveal the ambiance within?

BEHOLD, THE RUSTIC FRONT DOOR

What distinguishes a rustic entry door? Here's a checklist of expected features:

- Rich, deep look of mahogany, cherry, or knotty alder

- Evidence of purposeful weathering
- Panel construction, metal accents, and etched design work
- Featured wrought-iron clavos in a geometric shape paired with hinge straps
- Dentil shelves and speakeasy privacy opening

While the authenticity of wood may be preferred by some, fiberglass is often selected as the composition of choice by many residential architects, home designers, home builders, and specialty contractors.

AESTHETICS WITHOUT CALLBACK WORRY

Topping the list of reasons is aesthetics. Fiberglass door craftsmanship is highly evolved, mimicking nature with uncanny fidelity, right down to subtle earthy tones, texture, and natural serendipity of swirling grain patterns. Seasoned building material experts have a difficult time answering, "Is it wood?" when inspecting a next-gen fiberglass entry door. The addition of wrought-iron accessories like decorative clavos, hinge straps, and a speakeasy grille completes the effect.

BEYOND BEAUTY

Other reasons to specify a fiberglass door include maintenance and durability. For example, doors manufactured by Plastpro are sealed on all six sides by patented HydroShield Technology. That eliminates callbacks due to warping, delamination, corrosion, rotting, and the buildup of mold and mildew. Plastpro further extends door durability with full length composite stiles and top/bottom rails.

The sizing palette is generous too, with assorted door widths and heights available, up to 3-1/2 feet and 8 feet respectively.

It's good to know one of residential architecture's most popular design themes offers professionals the charm and beauty of the classic, rustic entry door without the usual callback worries. ■

Learn more about how worry-free rustic entry doors can enhance your next residential design project at **plastproinc.com/series/rustic**.

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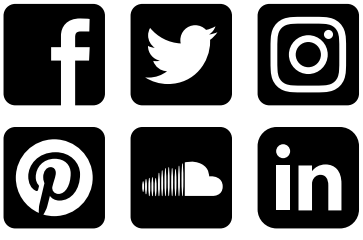

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Zonda Media

AIA Architect

Cory Lavigne, AIA, and Michael Guthrie, AIA, of Inform Studio, were both instrumental in the design of Van Leesten Memorial Bridge.

A 'Catalytic' Public Project

Smart planning and thoughtful design catapulted a Rhode Island bridge to the next level.

As told to Katherine Flynn

Cory Lavigne, AIA, designs public spaces as part of his role as principal at Inform Studio in Detroit. Earlier this year, a project that he contributed to, the Van Leesten Memorial Bridge in Providence, R.I., won a Regional and Urban Design Award from AIA. We talked with Lavigne about the challenges and rewards of designing outdoor spaces for people to enjoy.

Providence was affected dramatically by the Federal-Aid Highway Act of 1956, which broke up and divided cities everywhere. I-95 crossed through the city and cut off the downtown, and residents continued to experience the disconnect between neighborhoods, and the aftereffects, for decades.

In the 2000s, the city took initiative. City leaders asked the DOT to relocate the section of the highway that had cut off the community further south for years. Providence was left with this abandoned infrastructure that the city looked at as an opportunity to say, "Okay, well, let's host an architectural competition and see what we can do to reconnect and heal."

The Van Leesten project is clear evidence of how smart planning and thoughtful design can yield catalytic results from both social and economic standpoints. You have a city that's embracing this opportunity. Providence has a burgeoning arts, culture, and tourism initiative that was exploding along the waterfronts and throughout the city, and we had this unique chance to build on the momentum of what was happening there.

Beauty is such a subjective concept, right? It goes beyond functionality, and it goes beyond efficiency. Beauty encompasses the ability of a space to evoke emotion, to create identity. When you achieve your objectives in terms of functionality, beauty starts to emerge because you've created this space that people want to come to.

We had no idea that Van Leesten was going to be as catalytic as we hoped it would be. Sure enough, from the ribbon-cutting day in 2019 onward, it was just packed with people. You could already see some of the investment that was being spurred by the bridge. Buildings were rising up on both sides of the water. We started to see people on Instagram sharing these intimate moments. There are so many great things that you can't imagine are going to happen when you're designing and working through a project. People are getting married on the bridge; they're taking yoga classes on the sun deck. In your wildest imagination, you don't think it's going to become such an integral part of the city. AIA

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RACHEL KAPISAK-JONES

More Small Firms Are Using BIM

By AIA Research

The use of BIM software for billable projects among small firms reached 52% in 2021, a substantial increase from 2019, when small firms reported a 37% usage rate. Cloud-based solutions, affordable BIM software, and a growing number of BIM training resources have made the technology more accessible to smaller firms. Usage remains nearly universal among midsize and larger firms.

Source: AIA Firm Survey Report 2023

A New Los Angeles Park Takes Flight

The first phase of a decade-in-the-making project honoring Black Los Angeles is coming soon.

By Katherine Flynn

The mythical Sankofa bird has its origins in the folklore of Ghana's Akan tribe. With its head facing backward and its feet firmly planted forward, the bird symbolizes the Akan people's ethos in looking ahead to the future—it can't be done, they believe, without wisdom gained from the past.

That marriage of past and future makes the Sankofa bird an apt namesake for a Los Angeles park projected to debut in early 2024 (although the official open date is a moving target). Drawing on the rich African American history of the city's Crenshaw neighborhood, where it will be located, Sankofa Park is the first major component of Destination Crenshaw, a $100 million public-private initiative that aims to revitalize a 1.3-mile corridor of Crenshaw Boulevard. Envisioned by City Councilmember Marqueece Harris-Dawson and designed with extensive engagement from a community advisory council, the ambitious project was first announced in November 2017.

"We've often used the term 'community engagement.' This

Sankofa Park, one of five "pocket parks" that will eventually occupy a 1.3-mile stretch of Crenshaw Boulevard, prioritizes Black art and culture in its design.

PERKINS & WILL

has really been community participation, co-creation, everything," says Zena Howard, FAIA, a principal at global design firm Perkins&Will who was heavily involved in the design of Sankofa Park. Landscape architecture is being provided by Studio-MLA, based in Los Angeles and San Francisco. The park will also feature cutting-edge augmented reality storytelling by Washington, D.C., firm Gallagher & Associates and is the largest commissioning project ever undertaken for Black artists.

Destination Crenshaw aims to support Black-owned businesses, hire local workers, resist the erasure of Black culture, and design a one-of-a-kind urban corridor in a locale that has been a mecca for Black culture in the city.

"[During] one workshop, we asked participants to bring something," Howard says. "It didn't have to be related to architecture or design at all. Just bring something meaningful and stand up and speak to why it's meaningful. Some people brought in photographs; other people brought in [images of] created spaces that inspired them."

"People brought in all types of things," she continues. "One woman brought a Sankofa bird, and she held it up, and she talked about what it meant to her personally, and to her family—this notion of being grounded in the past as a way to move forward. That inspired the whole design of Sankofa Park."

History Runs Deep in Crenshaw

During and after World War II, African American families seeking work in the automobile, rubber, and steel industries migrated to LA from Louisiana, Texas, Arkansas, and other southern states. The Black population in the city leaped from 63,700 in 1940 to 763,000 in 1970, according to City of Los Angeles census data, and Crenshaw became a place where Black business flourished. Referred to as "Black LA's Main Street," Crenshaw hosted parades, community gatherings, and teenagers who cruised the boulevard, showing off their cars. By the 1990s and early 2000s, however, years of disinvestment in resources and infrastructure by the city and state had taken their toll. "It is a boulevard of both aspiration and disappointments," said LA author and activist Nina Revoyr of Crenshaw in a 2019 interview with *Curbed LA*.

In 2008, the Los Angeles Metro announced construction of an 8.5-mile Crenshaw/LAX light rail line, deeply polarizing residents along Crenshaw Boulevard. Many

of them were concerned about gentrification, as well as the fact that a portion of the line would be built at grade, Councilmember Harris-Dawson told Curbed LA in 2019. "Folks were very, very upset," he said. "Folks were like, 'this is the African American community's major street.' In no other major street in Southern California does Metro build rail at grade." Residents were concerned that the rail line's construction would disrupt the streetscape, splitting it in two and resulting in less walkability.

Destination Crenshaw was born from a desire expressed by Crenshaw community and civic leaders to build an open-air "people's museum" to call out the contributions of African Americans who built the region and present Crenshaw's best features to those who may be passing through due to the rail line. Sankofa Park will feature permanent, site-specific installations of sculptures by internationally renowned artists Charles Dickson, Maren Hassinger, Artis Lane, and Kehinde Wiley.

Apart from the Sankofa bird, another symbol that inspired architects working on the design of the park was African Giant Star Grass. This grass, used as bedding on ships that transported enslaved people across the Middle Passage, followed the African diaspora all over the world and has shown great resiliency in inhospitable conditions. A design motif based on the plant's horizontal rootstalks, or rhizomes, connects the project's architecture, landscape, and interpretive design.

"West of the Mississippi, this is the largest intact African American community that's been there for generations and generations," Howard says. "It's right there in South Los Angeles. How did this community get out there and thrive? The Giant Star Grass is native to the savannah of Africa's west coast, but it thrived in this country. Metaphorically, it's something that shouldn't be there, but it is."

"Unapologetically Black"

Gabrielle Bullock, FAIA, says that she has never worked on a project quite like Sankofa Park.

"They called the project, from the beginning, 'unapologetically Black.' As a Black architect, I can honestly say it was the first time I've had a client that was that specific," she says, laughing. "This is a project about telling the stories of this community, not architects imposing stories or design on them that was unrelated to their experience."

Sankofa Park is what Bullock calls the "northern anchor" of the Destination Crenshaw development, and it's the largest of what will eventually grow to be five "pocket parks" along the 1.3-mile route. Each park will have a theme according to its size—"pass," "gather," or "linger."

Bullock explains the extremely intentional choices behind the concrete and weathered steel used throughout the design of the park.

"It was important that the park look organic; new and old at the same time," she says. "Now steel, as you know, will rust. This could not rust. This could never look dirty. It could never look old; it could never look less-than. This community is used to not being invested in and having secondhand stuff; shoddy stuff." The steel is weathered for a four-month period before installation, ensuring that once it's installed, its appearance won't change.

According to Jason Foster, president and chief operating officer of Destination Crenshaw, the development of the community advisory council was organic, but also strategic. Community members like prominent Black art collector Joy Simmons and urban gardening proponent Ron Finley, known as the "Gangsta Gardener," were eager to get involved and lend their expertise to the project. The rapper, philanthropist, and civic leader Nipsey Hussle was another early community partner before his death in 2019.

"You want to pull in people that have their own audience, have their own followings, but also have their own voice," Foster says of prominent community members who helped with fundraising and boosted the project. "We had to really set the trajectory right."

A New Aesthetic

The LA Metro's Crenshaw-to-LAX K line is nearly complete, with just one section from the city's Westchester neighborhood to the airport that has yet to be finished. Foster says that when the metro line was first announced in 2008, the 43 Black businesses facing the street were concerned that eight years of construction might eliminate their parking, their front door access, the trees along the street, and more.

"The ability to be hopeful about what's coming was necessary," he says. "Because without that, people feel like, 'This change is not happening quick enough. It's not happening for us.' That's what displaces people first before they move physically: It's the mental resignation."

"This project gave people an opportunity to hope and be aspirational about what's coming next," he continues. "'How are we showing Crenshaw off to the people that will be taking this train?' That's where the name came from: It came from Nipsey Hussle saying, 'Crenshaw is the destination.'"

Foster says that with the design of Sankofa Park and Destination Crenshaw as a whole, the goal is to build an entire economy around new visitors and new opportunities that is in line with the project's unifying principle of "Growing Where You're Planted"—calling back to the resilience of the African Giant Star Grass and the grounded optimism of the Sankofa bird.

"I've never worked on a project that brought so many aspects of our culture to the [work]," Howard says. AIA

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How Is Chicago Addressing Its Vacant Lot Problem?

These abandoned spaces have the power to transform the city.

By Greg Menti

The City of Chicago estimates that more than 30,000 vacant lots exist within its borders—with approximately 10,000 of them owned by the municipal government. Concentrated primarily in the South and West Sides, these city-owned parcels collectively have a similar land mass to Chicago's famed Loop district.

While it's impossible to figure out how to use all this space immediately, a wide swath of architects, planners, and city officials have ideas—and plans—for how all this space can be utilized to benefit Chicago.

The vacant lots are the result of decades of systemic disinvestment in those two neighborhoods, as well as a foreclosure crisis and a shrinking population. Comparable empty lots on the North Side, left behind by demolished homes, are often rapidly developed into single-family housing.

Between the creation of community assets, "missing middle housing," and programs designed to empower neighborhood residents, Chicago has the chance to utilize these lots, and, in turn, become a very different city in the coming decades.

The Large Lots Program

Approximately 80% of city-owned land in Chicago is zoned for residential use, and the city wants to give much of that land back to residents for a very affordable price.

The Large Lots Program, initially offered from 2014 to 2018, oversaw the sale of approximately 1,400 parcels for $1 each. In November 2022, the city's Department of Planning and Development consolidated its land-sale programs into a single online portal called ChiBlockBuilder.

"We want to make it easier for people in the neighborhoods to buy land on their block for a dollar," says Kathleen Dickhut, deputy commissioner in Chicago's Department of Planning and Development.

"When we talked about it with residents, many of whom have been taking care of this land for years, we decided they should have the first crack at it. We don't want people buying this land for a dollar if they don't already live in the neighborhood," she says. "It's a wealth-building mechanism. It's not a development program, and the main restriction is zoning. You can build a house on the land; please do, we encourage that."

Naturally, this program is in high demand. Dickhut's department uses old-school lottery cages and balls to decide who can purchase the land if there are multiple interested parties.

"If there are two houses next to a vacant lot, often both [sets of residents] want it. We have to do what's fair and just have a raffle," says Dickhut, who added that lots are not split.

When it comes to long-term goals for the program, Peter Strazzabosco, another deputy commissioner at the Department of Planning and Development, says the city wants to increase the population of the South and West Sides of the city.

"We're trying to put the property back into the hands of the community by literally letting the community take ownership of the land within it," says Strazzabosco. "We're not in the business of owning land and just letting it sit there; we want the communities to take ownership of the land. The benefits of that potentially include housing development that can, in turn, increase the population and make the areas livable for more people."

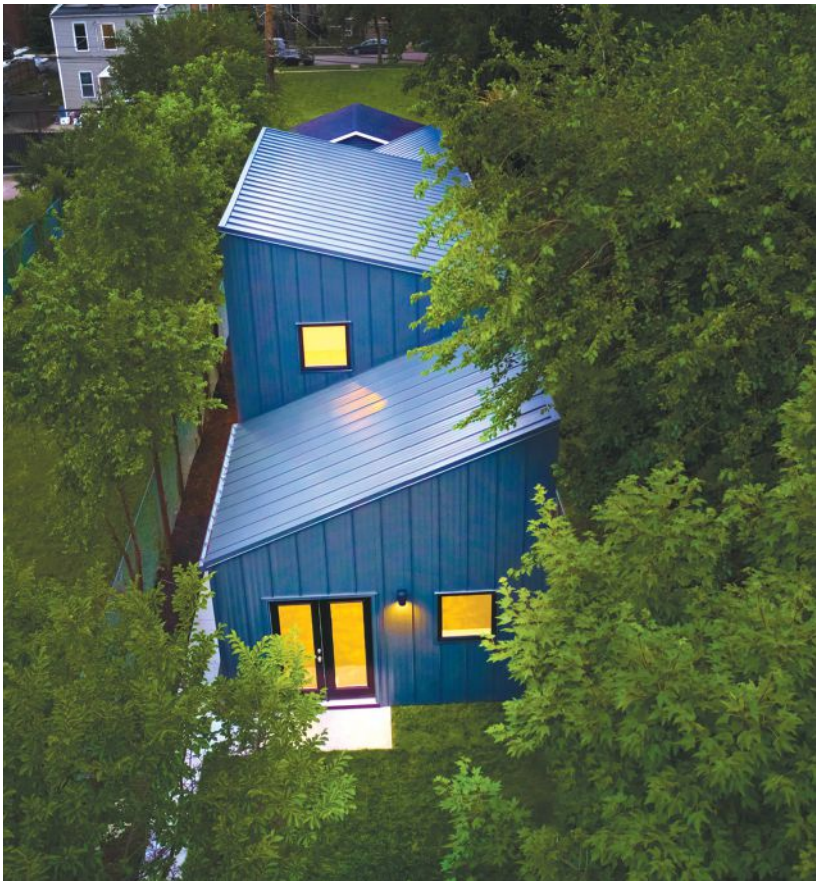
The Available City

David Brown, a designer, researcher, and professor at the School of Architecture at the University of Illinois at Chicago, was the artistic director for the 2021 Chicago Architecture Biennial. The exhibition focused on "the Available City," "a framework for a collaborative, community-led design approach," according to biennial literature.

"We were really thinking about the impact we can have on neighborhoods and how city-owned lots can be used as a collective space system across the city," says Brown.

The Biennial looked at how local community organizations can implement programs on these city-owned lots, and Brown hopes that the city will implement community programming on these lots, too.

"A lot of these communities have seen disinvestment, and these lots are an indicator of that disinvestment, but we can make it so that land can become a resource



DANIEL KELLEGHAN

Hem House, by the Chicago-based Future Firm, utilizes a formerly vacant lot in the city's Garfield Park neighborhood.

or a means to provide a space that addresses the interest or need of those communities," says Brown. "How does a set of these spaces contribute to a larger new city landscape? That's something I'm interested in exploring."

It's important to identify the priorities of the community, says Brown, citing the need for "improvisation." Within each neighborhood, there are myriad organizations that have different relationships with the community and distinctly understand the needs of the neighborhood.

One of the projects in which the Available City is involved is in Englewood, a South Side neighborhood, where Brown, community organization Grow Greater Englewood, and Tokyo-based architecture firm Atelier Bow-Wow collaborated on the Englewood Village Plaza that has become a space with "a range of uses, including a weekly community market, a learning garden, and a site for cultural discussions and film screenings, all rooted in Black culinary and land traditions," according to the project description.

As the main entry point for the Englewood Nature Trail, the plaza is a "hub for community-drive tactical urbanism and place keeping," the project description continues, with the design focused on urban farming and community gathering.

Another project includes a collaboration with Brown, the Westside Association for Community Action, Open Architecture Chicago, Freedom House, and Miami-based Studio Barnes called "Block Party" located in North Lawndale. This project was based on Chicago's rich history of annual block parties that provide resources to vulnerable residents, particularly on the South and West Sides of the city. Play structures were created, and the installation serves as a site for workshops and events for the community.

Ultimately, Brown believes that the number of lots can lead to different types of projects and initiatives across the city.

"Yes, there's a need for housing, but there's also a need for other amenities. Instead of saying that housing is the exclusive thing that's needed, we should be asking how we can provide a whole set of resources for a neighborhood so that it can sustain itself more readily," he says.

Hem House

While Brown has recognized the potential of these lots for community-wide assets, architects like Craig Reschke, AIA, founding principal of Chicago-based Future Firm have embraced the challenge presented by their small size and the missing middle housing in the city.

Hem House sits in East Garfield Park, about 4 miles from the Loop district, and was listed for $399,000 last year. Built on a standard 25-by-125-foot lot, Hem House is a 1,300-square-foot single-family home. At 16 feet wide, Hem House has "fairly generous," according to Reschke, side yards by Chicago standards, which allowed Reschke to add more windows and allow in more natural light.

"It's a house that doesn't look like a lot of others in Chicago. It has a very contemporary appeal to it and we think there's a market for great design in Chicago that isn't being met right now," Reschke says. "There are certainly very high-end homes that are being custom-designed by really talented architects in the city, but when you're in that mid-range there aren't a lot of design options."

Hem House has the potential to help fill the big demand for missing middle housing, coupled with good design.

"We hope that Hem House has inspired others, whether it's developers or architects or owners, to think about houses that are more interesting spatially and more beautiful in their appearance than what is currently out there," he says. "We think there's a growth opportunity in different [housing] typologies. We hope that will be more attainable for a lot of people."

A recent Accessory Dwelling Unit ordinance passed in Chicago may also provide new middle-income housing options. The ordinance lets property owners build an ADU above or in place of a garage before building a primary house on the lot. "It may be interesting for someone who wants a small house but a larger lot to maintain or wants something small now with the ability to grow in the future," Reschke says.

He notes, however, that the key to tackling vacant lots is a community-by-community approach and that single-family homes aren't the perfect solution for every neighborhood in the city.

"When you look at the city broadly there's so many people with interesting approaches to the vacant lot issue, and hopefully all of those things can come together and make Chicago a more interesting place," Reschke says. "We, as architects, like messy and interesting cities." AIA

AIA PERSPECTIVE

A Force for Change

Designing and building for resilience.

By Emily Grandstaff-Rice, FAIA, 2023 AIA President

I think about the alarms in our lives—they wake us up or warn us about danger ahead. Growing up in the Midwest, we learned the difference between fire and tornado alarms. Each has a set of related actions. One prompts you to run out of the building. The other warns you to seek shelter in the basement. While the dull hum of the radio emergency broadcast system seems quaint, we all still jump to the sound of coordinated mobile phones shrilling with an urgent weather alert. But are we listening to the alarms about climate change?

According to the National Centers for Environmental Information, in 2022 the U.S. saw 18 weather/climate disaster events with losses exceeding $1 billion each. These disasters resulted in the untimely death of 474 people and significant economic effects in their local areas. From 1980 to 2022, the annual average was 7.9 such events. The annual average for the last five years (2018 to 2022) is 17.8 events.

While extreme weather is happening more frequently and with greater strength, most current building codes are based on historic incidents reflecting a past climate paradigm. While well-intentioned and designed to ensure safety, building codes need to be expanded to incorporate today's key health and safety issues. Simultaneously, architects should be and are thinking about the implications of building codes and how some are holding us back.

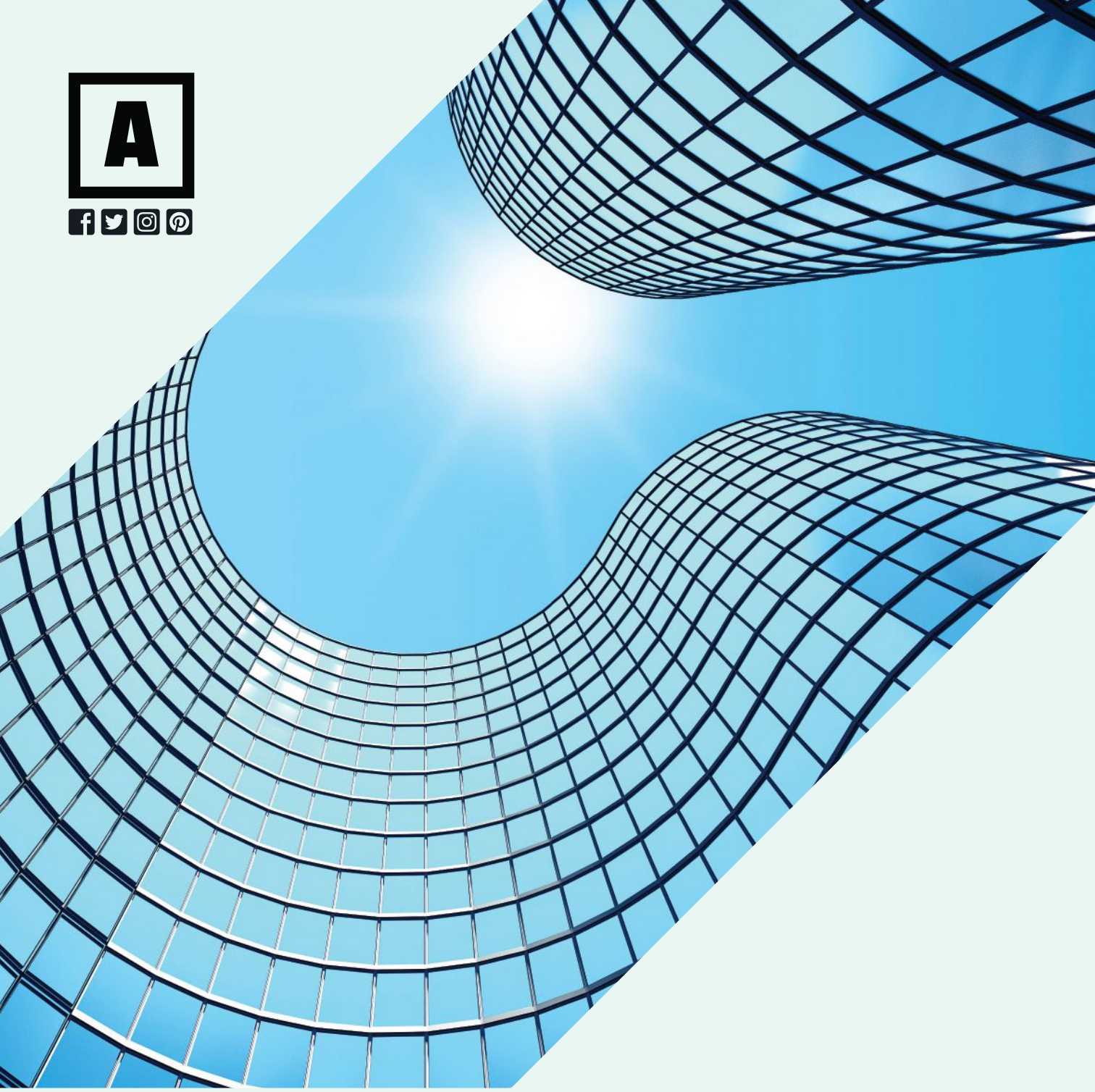
Model building codes were originally created for basic safety and to protect building inhabitants from naturally occurring and human-made hazards such as fire, collapse, poor indoor air quality, thermal discomfort, and plumbing failures, among others. Addressed through regulation and organized legislatively, these are commonly referred to by design and construction professionals as issues of health, safety, and welfare.

At a time when building performance should be rapidly advancing, we have seen building regulation development and adoption processes plateau or even regress in important areas. It can take a decade or more for a new concept to achieve acceptance and adoption into codes and standards. Efforts need to be made to update building codes to reflect a more holistic definition of HSW that incorporates the effects of climate change, growing social inequity, and human health crises. But change through codes will not be enough—the future must be designed now.

AIA's Resilience Network is a great forum for knowledge sharing on topics related to hazard mitigation, climate adaptation, and disaster assistance. It also contributes to advocacy efforts with the Resilience Building Coalition, promoting new local, state, and federal codes or changing existing codes that no longer apply.

Architects see challenges and hazards as opportunities. Both the mindful design of the built environment and the policy design of regulation will lead us to impactful change. By not hitting snooze on our alarm and designing the future now, we will be safer and more protected. This is the true aspiration of health, safety, and welfare. AIA

BIRCH THOMAS



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Editorial:
Design Solidarity

TEXT BY PAUL MAKOVSKY

Design solidarity is becoming increasingly important in architecture and design circles. The concept refers to how mutualistic organizations and the sharing economy are addressing inequality by restructuring housing, care, labor, and more. In their new book, *Design and Solidarity: Conversations on Collective Futures* (Columbia University Press, 2023), architect Rafi Segal and artist Marisa Morán Jahn discuss with leading thinkers and design practitioners the transformative potential of mutualism and design.

Design, art, and architecture play a crucial role in forming these restructuring initiatives, delivering on their promise of solidarity and ensuring that these values endure. Buildings and urban forms like community centers, farmers markets, and parks can be shaped to promote mutualism, self-determination, and democracy. Just think of New York's Union Square Park, which has functioned as a public gathering place for social movements since the 19th century.

The authors also explore innovative, thought-provoking examples of design solidarity from both the past and present. There is the maloca—a form of collective housing found among Indigenous peoples in the Amazon, where 30 to 50 people live together in an ancestral longhouse, resulting in profound connections with each other. Another, newer model is the affordable village housing for rural land in Rwanda's Mageragere region on the outskirts of Kigali. Led by Segal in collaboration with students from MIT and the University of Rwanda, the group behind the project worked with masons, local brick manufacturers, and villagers to design and build a low-cost prototype house for families displaced by natural disasters.

Carehaus, designed by Rafi Segal in collaboration with Marisa Morán Jahn, is the first intergenerational, care-based co-housing project in the U.S. Its first prototype in Baltimore is expected to be completed in 2024.

Segal and Jahn's Carehaus project is one of the most promising showcased in the book. It is the U.S.'s first intergenerational, care-based co-housing project and employs a principle of development without displacement in a historically divested neighborhood. In Carehauses, older adults or those with disabilities, caregivers, and their families live in independent units clustered around communal spaces where meals, pastimes, and shared care take place. The children and families of caregivers can socialize with elders, which in turn reduces the cost of childcare. This means that communal amenities like a fully equipped kitchen, cleaning appliances, medical aid accessories, storage space, and air conditioning allow the group to benefit from shared expenses and even reduce energy consumption. Moreover, caregivers receive stable jobs with good wages and benefits, and those needing care receive better quality service than they would normally be able to afford. Segal and Jahn are beginning the permitting process for the first Carehaus prototype in Baltimore; they hope to start building this summer, with completion slated for sometime next year.

Design solidarity means that when architects, designers, and communities work together, they can develop structures and protocols to produce collective spaces that are more responsive to the needs and values of different communities. It's an exciting new frontier with many possibilities.

ARCHITECT: RAFI SEGAL A+U WITH COLLABORATING ARTIST MARISA MORÁN JAHN

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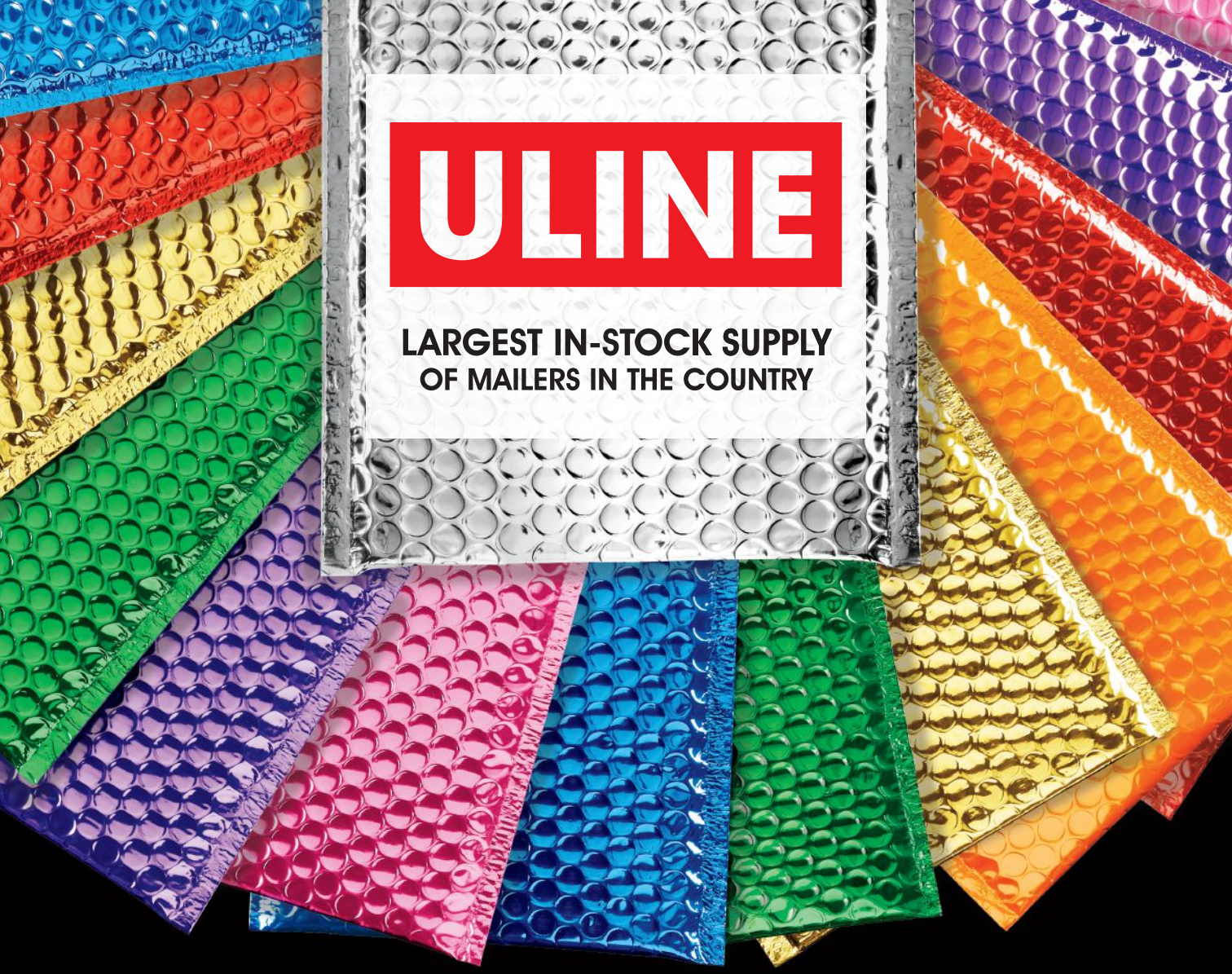

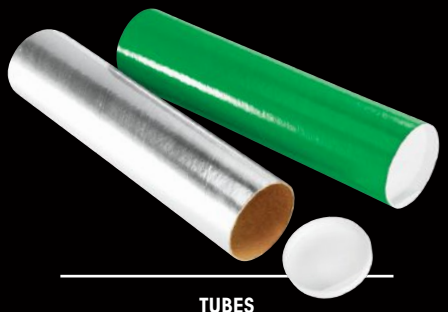

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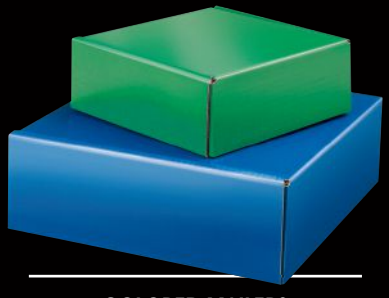

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